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WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

Twenty-eighth Year.

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VOL. LVI—NO. 13

NEW YORK, WEDNESDAY, MARCH 25, 1908

WHOLE NO. 1461



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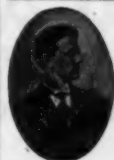


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24 LUITPOLD STRASSE,
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Gabrilowitsch scored a huge success at his first recital in Beethoven Hall on Wednesday, and it was a well-deserved success, for he was in splendid form and played throughout the entire evening in a masterly manner, with great technical finish and with esprit and verve. The Russian pianist had not been heard here in a recital for a long time, and it must have been gratifying to him to see what a warm place he still holds in the hearts of the Berlin concertgoers; his indisputable popularity was shown by the large audience in attendance and by the enthusiastic applause after each number. Gabrilowitsch was heard here in the Rachmaninoff concerto at the eighth Nikisch Philharmonic concert, of which he was the soloist, but, as a matter of course, he had a much greater scope and was heard to far better advantage at this recital. This was the program:

Sonata, A minor, op. 42.....Schubert
Sonata, B flat minor, op. 35.....Chopin
Four Songs Without Words.....Mendelssohn
Caprice Burlesque, op. 3.....Gabrilowitsch
Herbstlied.....Tchaikowsky
Si oiseau j'étais (Etude).....Henselt
Berceuse, F sharp major.....Liaounow
Etude, F minor (from the Twelve Transcendental Etudes).....Liszt

The beautiful and rarely heard Schubert A minor sonata was admirably played. The artist's best work, however, was in the Chopin sonata, of which he gave a magnificent performance, displaying his many musical and pianistic qualities to the best advantage. But, above all, he got into the real spirit of the work and brought out to an eminent degree the melancholy languor, the tenderness, the yearning, the hope and the despair so characteristic of the great Pole. Technically it was lucid—now delicate, now forceful—and he always produced a beautiful singing tone. This was to be expected of a pianist like Gabrilowitsch, who is of such a high artistic standing in the musical world, but his friends were pleased to notice a difference in his playing. He has broadened and deepened on the interpretative side of his art; he displayed greater breadth of vision, a wider scope of expression, more tenderness and more virility. All this is very gratifying, for it shows that Gabrilowitsch has not been content to rest on his laurels and bask in the sunshine of his successes already achieved, gratifying though they are, but that, like the true artist that he is, he has taken for his motto Longfellow's "still achieving, still pursuing." Gabrilowitsch undoubtedly stands on a higher plane today than ever before; his pianistic equipment is singularly efficient, he is musical to his finger tips, and he has a large fund of temperament, an amount of temperament which seems to be the natural heritage of the Russian race. Gabrilowitsch's smaller numbers were also admirably played and several of them were redemanded; his rendering of the Henselt "Bird Study," once so popular, now so seldom found on a Berlin recital program, suggested De Pachmann in its delicacy and fleetness. The concert giver's own caprice burlesque, a brilliant and effective virtuoso piece, was dashed off with great élan and was stormily redemanded. All in all, the distinguished Russian pianist has every reason to be satisfied with the success of his first recital, and his second, which is announced for April 8, at Beethoven Hall, is awaited with keen interest.

Kussewitzky, at his second orchestral concert the following evening, conducted Beethoven for the first time, and the manner in which he interpreted the "Egmont" overture and the A major symphony shows that he is thoroughly at home with the greatest of the great German classic composers. The Russian has penetrated the depths of Beethoven; he knows what he wants, and, what is more, he knows how to express it. Kussewitzky's ideas of Beethoven are not the metronomic ideas of some of the academic German time beaters; his Beethoven, like Nikisch's, is full of warmth and individuality, and yet he took no liberty whatever with the score; he was literally true to the printed page and to the spirit of the context, but he avoided all stiffness, all pedantic effects. The other number was

Tschaikowsky's "Serenade," with which Kussewitzky was in perfect accord and of which he gave a delightful and effective reading. The renowned double bass virtuoso is a born conductor, and when listening to the orchestra under his baton it is difficult to believe that he has had such limited practical experience; his conducting was so natural and so effective that one felt that he must have been conducting all his life. The audience tendered him an ovation after each number. It was a highly artistic and enjoyable concert, not only on account of Kussewitzky's leadership, but because it introduced to us on the concert stage Leonid Sobinoff, Russia's greatest tenor. This artist sang his way into the hearts of all from the very start. He has a beautiful golden, lyric voice, and it is so admirably cultivated and he sings with so much soul that one is at a loss what to admire most in him—the natural beauty of his organ, or his admirable vocal art, or the unusual amount of feeling he puts into his work. He sang arias from the operas "Dobryn Nikititsch," by Gretschaninoff; "Eugén Onegin," by Tschaikowsky, and Beethoven's "Adelaide," in Bottesini's arrangement. He was also stormily and persistently called upon to sing encores after each program number. In the Russian arias the famous tenor was inimitable, and also in the encores, which were all Russian compositions. His interpretation of "Adelaide" was not in accordance with German standards, but it was sung with such beauty and warmth that it was delightful to listen to him, all the same. Naturally, with two such distinguished Russian artists as Kussewitzky and Sobinoff, the Berlin Russian colony was well represented, Beethoven Hall was sold out, and the Germans got an idea, probably for the first time, of what enthusiasm their



OSSIP GABRILOWITSCH.

Russian neighbors are capable of. The temperament of the audience ran up to fever heat.

The program of the ninth Nikisch concert brought, as a tardy novelty, Tschaikowsky's "Storm," which cannot be considered one of Tschaikowsky's greatest creations, but it is a work that contains much of interest, especially in the way of characteristic coloring and technical orchestral effects. The Haydn B major symphony, the "Bacchanale" from "Tannhäuser," and the overture of "The Meistersinger" were also played. Nikisch gave a marvelous performance of the Venusberg scene; this was the climax of the evening. The soloist was Jacques Thibaud, the delightful, ever welcome violinist, who was heard in Max Bruch's eternally fresh and youthful G minor concerto. This concerto will stand the test of time as will few compositions of the last half century. Thibaud's tempo in the finale was a little too fast, according to Berlin standard, but in the adagio he was enchanting. With his sunny, golden tone and his soulful rendering, he gave most eloquent utterance to Bruch's immortal thoughts. In the "Vorspiel," too, he was strong and forceful.

Norah Drewett, the charming Irish pianist, has certainly grown perceptibly in her art since she was last here. She is an unusually gifted young lady, who possesses a brilliant technique, a plastic touch and a bewitching style. She also has temperament in abundance—a Celtic kind of a temperament that is infectious—and she also has real artistic instincts. Her performance of Weber's A flat and Beethoven's C

major sonatas was highly commendable. This winning Irish lass has independence of conception, but her musical nature is so true that she is never led into the bizarre or the extravagant. The youthful pianist plays with an exuberance of feeling, and she enters into her work with such evident zeal and enjoyment that she carries her audience with her.

Werner Wolff, the son of the late Hermann Wolff, founder of the Wolff Bureau, was represented on the program of Paul Goldschmidt's recital at Bechstein Hall, last Saturday evening, by seven Vienna waltzes. These are charming waltzes, pleasing in their melodious outline and interesting in their by no means common harmonic garb. There is something apart, elite, in these waltzes, and they show that the author is a young man of ideas who writes in a natural, unaffected manner, thus giving expression to his personality in a way that is convincing. That he begins with simple waltzes augurs well for him, far better than it would if he had essayed to begin where Richard Wagner left off or where Richard Strauss stands today, as so many ambitious young German composers do. Wolff's first attempt shows that he has a modest, unpretending nature and that he knows his limitations. Moreover, with such a modest beginning his own powers will grow and develop in a natural manner. Paul Goldschmidt, the concert giver, is a young pianist of exceptional capabilities. He has a happy combination of fantastic, musical and artistic qualities, which, when properly blended as a whole and developed, should make of him a great virtuoso in the best sense of the word. On Saturday he at times strove for an undue and unnecessary development of physical power, and the result was a hard tone. Otherwise his playing gave real enjoyment.

Anna Otten, the American violinist, made her debut in a recital at Bechstein Hall, on Wednesday, which brought her gratifying success. She played Tartini's G minor sonata, the Mendelssohn concerto, Saint-Saëns' concert piece in A major, and Vieuxtemps' introduction and rondo from the E major concerto. Miss Otten has a clear, smooth technique, an agreeable tone, and a natural, sympathetic style. Her intonation was excellent. She does not try for robust, manly effects, but remains within her legitimate feminine sphere, and that of itself is very commendable. She had sympathetic support at the piano by her sister, Clara Elbud, a pupil of Maurice Aronson, of this city; she played the accompaniments with technical clearness and excellent subdued tone effects; above all, she followed the soloist with great fidelity.

On the following evening another young American artist, William Willis, who has been studying under Leschetizky, made his debut at Bechstein Hall. He played a big program, embracing Beethoven's A flat sonata, op. 110; variations and fugues, by Handel-Brahms; scherzo, B flat minor, and seven preludes, by Chopin; toccata, by Leschetizky; barcarolle, A minor, by Rubinstein, and campanella, by Liszt. The young man is a pianist of more than average talent, and his attainments, especially on the purely instrumental side of his art, are already noteworthy. Like most of Leschetizky's pupils, he possesses an excellent technique, and his passage work was clear and telling. The only fault I found with him is that he, like Paul Goldschmidt, sometimes tries to give too much tone, and consequently pounds, but with his obvious natural gifts and his evident zeal, with proper development he should make his mark.

It is not often that Richard Strauss conducts the entire program of a soloist's concert, but he did so for Wilhelm Backhaus, who played at the Singakademie on Tuesday, supported by the Philharmonic Orchestra. The well known English pianist played Bach's E minor concerto, arranged by Busoni; Beethoven's G major concerto, Chopin's soli and Richard Strauss' "Burlesque." He received a hearty welcome. While not an artist of much depth of feeling, he is a virtuoso of a high order, and he captivates his listeners with his brilliant technique and with his polished, nonchalant style. The Chopin B flat minor scherzo was admirably performed and his rendering of the "Burlesque" was very effective.

The operatic department of the Stern Conservatory gave two public pupil performances at the Neues Schauspielhaus, one on Saturday last and one this afternoon. At the first performance, scenes from the fourth act of "Il Trovatore" and the whole of "The Barber of Seville" were heard, while at the second performance all four acts of "Figaro's Wedding" were given. Not only the soloists, but also the chorus and orchestra, were recruited from the pupils of the school, so that the affairs were strictly pupils' performances, and, considering this fact, they were uncommonly good ones. Professor Gustav Holländer, the director of the Conservatorium, conducted all three works in person. In "Il Trovatore," Wanda Achsel as Leonore distinguished herself; she has a sweet, flexible voice and she showed good schooling. She is a pupil of Blanche Corelli. The

part of Manrico was sung by Max Altglass, pupil of Wladyslaus Seidemann, and that of Count Luna by William Farmer, pupil of Kammersänger Karl Mayer. In "The Barber of Seville" this was the cast:

| | |
|---------------------|------------------|
| Graf Almaviva | Georg Kober |
| Dr. Bartolo | Max Mendelssohn |
| Rosina | Erna Georgi |
| Basilio | Hugo Philip |
| Marzellina | Carla Meyler |
| Figaro | Theodor Römhildt |
| Florillo | Max Salzinger |
| An Officer | Fritz Marx |
| A Notary | Fritz Zomack |
| Ambrosio | Walter Buecker |
| A Soldier | Emil Nitach |

The most finished performance was that of Max Mendelssohn as Dr. Bartolo. A pupil of Eugen Brieger, this young man is predestined for bass buffo roles. He sings well and he played like a routined actor. Miss Georgi, as Rosina, a pupil of Nicholas Rothmühl, displayed a sympathetic voice and an excellent coloratura; her technic was very clear and she sang in perfect tune. The parts of Basilio and Figaro were well represented by Hugo Philip and Theodor Römhildt, both pupils of Nicholas Rothmühl. Georg Kober as Count Almaviva showed inexperience as an actor, but he has an excellent tenor voice that promises good things. This was the cast of "Figaro's Wedding":

| | |
|-----------------------------------|-----------------|
| Graf Almaviva | Max Salzinger |
| Countess Almaviva | Elsa Bakof |
| Susanne, her maid | Marie Scheiber |
| Cherubin, the count's page | Ellen Dalossy |
| Figaro, the count's servant | Hugo Philip |
| Marzellina | Carla Meyler |
| Bartolo, doctor | Max Mendelssohn |
| Basilio, music teacher | Max Lipmann |
| Gosmann, judge | Gustav Berliner |
| Antonio, gardener | Fritz Zomack |
| Barbchen | Gertrud Oehler |

In this opera, too, some excellent and very promising budding young artists were heard, in particular Marie Schreiber, who gave a very sympathetic rendering of the part of Susanne. Hugo Philip as Figaro had in this work more opportunity to show what he can do than as Basilio in "The Barber." The performance of the immortal Mozart opera was the best of all, and did great credit to this famous institution. The playing of the orchestra was surprisingly good. A very charming Page was Ellen Dalossy, a beautiful Hungarian girl, who is a born actress. She also has a good voice, but unfortunately she inclines to sing too sharp, though this might have been due to nervousness.

Parish-Alvars, who represented the culmination point of harp playing, was born one hundred years ago last Friday. He was, on the harp, what Liszt and Paganini were on

the piano and violin respectively, and indeed, after his first great concert tour of Europe he was dubbed "the Paganini of the harp." Parish-Alvars was a unique genius, a man of great imagination, who, like Paganini on the violin, had to create a new literature on the harp in order to give full expression to his own individuality on his instrument. His technic was enormous, his use of the pedals individual, abounding in new and startling effects, and he was an artist of great charm and individuality. He was the greatest composer for the harp that ever lived, but he was also more than that, for he created symphonies and other orchestra works in big form. Elias Parish-Alvars was born in London, February 28, 1808, being of Spanish-Jewish extraction. The British nation claims him, of course, but he was not of British blood; no pure Briton could have ever enthused the public as he did. He studied under Dixi, La Barre and Bocha in Paris, and began traveling as a virtuoso in 1823 at the age of fifteen. Although successful from the start he was not yet satisfied with his attainments, and he retired in London for a time for further study by himself. Then followed extensive concert tours that took him through all Europe and that won for



PARISH-ALVARS.

him triumphs that challenged comparison with Paganini. His playing of Chopin's studies on the harp was said to have been wonderful, and his interpretation of Beethoven's sonatas and concertos and works of Hummel and Spohr called forth the admiration of the leading musicians of his time. In 1836, at the age of twenty-eight, the famous harpist settled in Vienna and for a time occupied the place of solo harpist at the Imperial Opera. However, he soon tired of this and began to travel again. The culmination point of his career was reached in 1842, when the ovations he received in such cities as Berlin, Leipsic, Frankfurt and other German centers were nearly equal to those of Franz Liszt, who was also winning his greatest triumphs in Germany at the same time. About this time he took

up his abode in Leipsic for awhile, where he became an intimate friend of Mendelssohn. The greater part of his life, however, he spent traveling as a soloist. Parish-Alvars compositions are still played by the solo harpists of our day. Perhaps the most famous of these is the "Oberon" fantasia, which consists of variations on the melody of the song of the sirens; it is written in the style that was so much in vogue seventy years ago. Wilhelm Posse, the Berlin harpist, once showed me a letter received from Franz Liszt in 1881, in which the great pianist requested him to appear at a concert in Weimar, asking him particularly to play the "Oberon" fantasia. Liszt was a great friend of Parish-Alvars. The great harpist did not live to see the important part that the harp has assumed in the orchestra, since Berlioz especially, and in the Wagnerian music dramas. He died at Vienna in 1849, at the age of forty-one.

August Scharrer's symphonic adagio for orchestra was recently played by Carl Panzner at one of his big regular symphony concerts in Bremen. The work met with a pronounced success; Panzner himself speaks of it with warmth, expressing it as "real good music, and not that incomprehensible modern kind of stuff," while the Bremen critics have only words of praise for it.

Winifred Burston, from Brisbane, Australia, played the first movement of Beethoven's B minor concerto with orchestra at Beethoven Saal at a public performance of the pupils of the Sternsche Orchestra, on Sunday, making an excellent impression. She is a pupil of Theodor Bohlman. Two other pupils of his—Eugene Broussilowsky, of Odessa, Russia, and Fred C. Mayer, of Hamilton, Ohio—will graduate from the school this spring.

"Gioachino Rossini" is the title of a new work finished the other day at Bologna by Alfredo Testoni. It treats of the life and adventures of the genial author of "The Barber of Seville." The first act shows Rossini in 1820, celebrating triumphs with his "Barber of Seville" in all the important cities of Italy. Here he is a young man of twenty-eight, handsome, not yet rich, continually quarreling with his impresario, Barbaja, and having each day a new love affair. Thus we see Rossini spending his youth, basking in the sunshine of success, involved in all kinds of scandals, love adventures and enjoying life generally. Testoni has given an interesting setting to this period of Rossini's life, and we see passing over the stage strange and interesting types—singers, sentimental tenors, hysterical prima donnas, all sorts of young composers, and so forth. The second act shows the genial Rossini in Paris, nine years later, witnessing the enormous success of his "Wilhelm Tell." At court he is received like a monarch. Between this and the third act lies a period of twenty-two years; in 1851 we find Rossini living in his beautiful Palazzo Donizelli, at Bologna. In the fourth

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and last act he is back in Paris again, sixty-eight years old, spending his time in perpetrating practical jokes and in the pleasures of the table. Always a gourmand, even in his youth, Rossini has developed this side of his nature to excess. He receives a strange visitor—Richard Wagner. This is an interesting episode where the two giants stand face to face—the past and the present. Rossini, the famous, the fated, the culmination point of the old style of Italian opera—Wagner, the coming man, the reformer. Wagner is forty-seven years old, he is still practically unknown to fame, and is despondent over the numerous obstacles still to be overcome before his "Tannhäuser" can be performed in Paris. What a difference between the lives of the two men! Rossini, world famed and who was at the height of his career while still in his twenties, and Wagner struggling against adversity and in some countries unknown at twice the age of Rossini when the latter was famous. The first performance of "Gioachino Rossini" will probably take place in Milan.

The heirs of Donizetti in all probability will win their lawsuit against the Paris Grand and Comic Operas for payment of commissions on the performances of Donizetti's operas. The law experts have come to the conclusion that the libretto and the score of an opera form an inseparable whole, and that the heirs have a right to the tantime for thirty years after the death of both the authors of the score and the libretto. As Donizetti's librettist has not yet been dead thirty years, the heirs are justified in bringing in a claim for commissions. When this decision was reached the heirs immediately raised their claims on the two operatic institutions of Paris from 500,000 francs to 800,000 francs.

Liszt's "Au Bord d'un Source" is idiomatic piano music, and one would not expect to hear it in violin arrangement, yet Edmund Singer, the veteran violinist of Stuttgart, has set it for three fiddles, and I heard it played in this form the other day at a musicale given by Theodore Spiering at his home. The three performers were Miss Brown, Herbert Dittker and Miss Chamberlain. In spite of Singer, the arrangement does not afford the violins much opportunity "to sing"; it was not possible to make the music violinistic, and yet it was interesting to hear it in this form. Spiering has written a new cadenza to the Mozart D major violin concerto; it was performed by Edith Brown, one of his advanced pupils. The Bach C major concerto for two violins and piano was also rendered by Miss Brown and Florence Chamberlain. Spiering's pupils can always be counted on to do good work.

Mark Gordon, a young American violinist, will make his debut with the Philharmonic Orchestra at Beethoven Hall, on April 10, when he will play Beethoven and Tchaikowsky's concertos. The orchestra will be con-

ducted by H. D. Salins, his teacher, who will also give a performance of the Beethoven "Pastorale" symphony.

Great voice teachers are and always have been rare, hence it is a pleasure to observe the work of the singing teacher exceptionally gifted in this direction. Maria Ypes-Speet is one of the few real good voice teachers in this city. She gave a musicale the other day, at which several of her pupils assisted. Ella Schmücker, mezzo soprano; Madame Kraem, Käthe Bieling, Frau von Boode, sopranos; Mr. Wiese and Maria Seret, alto, were heard. Ella Schmücker is already known on the concert stage of Germany, and Maria Seret is one of the greatest altos in this country. Her voice and method and her style are superb. A promising young singer is Miss Bieling, who has a light soprano voice, with exceptional sweetness and purity. The pupils reflected great credit on their distinguished teacher.

Dr. Ludwig Wüllner, who was to assist in the performance of Berlioz's "Lelio, or the Return of Life," has declined to do so. Wüllner was engaged for the part, but it was understood that it was to be a scenic production; the management, however, has decided to give the work in concert form, and as Dr. Wüllner did not approve of this he decided not to take part.

Weingartner did not put in an appearance for the rehearsal of the concert of the Royal Symphonic Orchestra, to be given on Monday evening, although he had agreed by contract to do so. Laugs, the young conductor from Hagen who recently led a symphony concert, will take charge of this one. It is strange that the management should take up with Laugs when they have Richard Strauss right there in their own institution.

ARTHUR M. ABELL.

Liederkrantz to Celebrate the "Faust" Centenary.

The New York Liederkrantz has planned to celebrate the centenary of Goethe's "Faust" with a brilliant concert at Carnegie Hall, Thursday evening, April 2. The surplus over the expenses will be turned over to the Carl Schurz Memorial Fund Committee. Arthur Claassen will conduct the choral numbers. The program, which is not yet fully arranged, will include:

Faust Overture Wagner
Philharmonic Orchestra.
Choral and Apotheosis, Die Meistersinger Wagner
Liederkrantz Chorus and Philharmonic Orchestra.
Commemorative Address.
Die Erste Walpurgisnacht Mendelssohn
Miss Wohnung, contralto; Reed Miller, tenor; Mr. Goritz, baritone;
Liederkrantz Chorus and Philharmonic Orchestra.
Songs Madame Lefler-Burkhard
Der König von Thule, male chorus (a capella) Veit
Dance of the Sylphs and Hungarian March, Damnation
de Faust Berlioz
Philharmonic Orchestra.

Augusta Cottlow at Palm Beach.

Augusta Cottlow was well received when she played for the Fortnightly Club at Palm Beach, Fla., some weeks ago. The recital took place at Ocean View, the villa of Mr. and Mrs. Eugene O'Neill, of New York. The following paragraph is from the Palm Beach Daily News, of March 7:

Augusta Cottlow, pianist, carried the burden of the program, and each selection she rendered was one of pretension requiring the player to have thorough control of all kinds and degrees of tonal effects, in which the young artist—nay, genius—showed herself absolutely capable. It is significant that one so young and almost frail as is Miss Cottlow should be able to handle so wonderfully and interpret so intensely and sincerely the works of the composers. Power, breadth and scope are offset by delicacy of touch and clarity of technique until in its completeness each composition as rendered is a perfect gem.

Flonzaley Quartet Concert.

Comparisons are not always "odious," and therefore it is not out of order to declare that serious music lovers have heard no better chamber concerts than the evenings provided by the Flonzaley Quartet. The last in the series of Mendelssohn Hall concerts for this season took place Tuesday night of last week, and once more the artistic merits of the Flonzaley players reached a plane of unequalled excellence. First of all, the playing of this quartet is remarkable for a warm and beautiful tone, and the finish of the performances is a matter of universal congratulation. Every intelligent listener must be impressed with the thought that here are four artists who are musical to the core.

The concert Tuesday night aroused some curiosity, for the program included one of Bach's works seldom heard in this part of the world—the sonata in G major, for two violins and harpsichord. Arthur Whiting joined the two violinists, the Messrs. Betti and Pochon, in a charming presentation. This is music of the noblest and purest ray, recalling days when men lived the "simple life," and took plenty of time to acquaint themselves with the beautiful and the good. Before the Bach sonata, the Quartet played the Tchaikowsky quartet in E flat major, op. 30, which the Russian composer wrote in memory of Ferdinand Laub. This is one of those moving compositions filled with gloom and tragedy, but Tchaikowsky was a genius, and knew how to make even his dark tints effective. The Haydn quartet in D major, op. 76, No. 5, was the final work. It was played with animation and with the musicianship that disclosed a correct understanding of the classics.

The members of the Flonzaley Quartet are Adolfo Betti, violin; Alfred Pochon, violin; Ugo Ara, viola, and Iwan d'Archembeau, violoncello.

Creator at Atlantic City and Elsewhere.

The winter visitors to Atlantic City, who represent the wealth and fashion of many places, are being regaled this winter by the concerts on the steel pier given by Creator and his band. Creator personally leads his whole band of fifty-five players every night in the first sun parlor concert room, and a smaller number of players are conducted at morning and afternoon concerts by the assistant conductor. The attendance at these concerts is reported to be very much larger than ever known at this resort in former winter seasons. There was a strong call for Creator to give a concert tour through New England during the spring, but he could not take advantage of it because he is to play a season of popular concerts in Lyric Music Hall, Baltimore; a series of festivals in the South, and a season of four weeks in St. Louis, before the beginning of his summer season in Chicago.

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14 RUE LINCOLN, AVENUE DES CHAMPS-ÉLYSÉES, 14
CABLE AND TELEGRAPHIC ADDRESS, "DELMAHEIDE,"
PARIS, March 9, 1908.

Berlioz's memory was celebrated yesterday in word and tone at the Conservatoire and at the Théâtre du Châtelet, the day (March 8) being the thirty-ninth anniversary of the death of the great French musician. Hector Berlioz, born at Côte St. André, December 11, 1803, died in Paris (4 Rue de Calais), March 8, 1869. If there is any one composer Monsieur Colonne interprets better than another, it certainly is Berlioz. This fact has been observed in these columns on several occasions, and the performance of yesterday's splendid program, devoted entirely to that master's works, based on themes or texts given out by the great English bard Shakespeare, again served to emphasize the truth of my earlier statements. Yesterday's program was announced as a "Shakespeare-Berlioz Festival" and consisted of:

- Le Roi Lear, overture, op. 4.
- Romeo et Juliette.
- I. Scene of Love (orchestra).
- Night Scene. The Capulet Garden silent and deserted.
- II. Strophes (first transports that nothing can obliterate).
Mme. Judith Lassalle.
- III. Scherzo of the Queen Mab (orchestra).
- IV. Scherzetto (Mab, the messenger, slender and light).
M. Mauguière.
- V. Fête at Capulet's (orchestra).
- Romeo Alone. Sadness. Concert and ball.
- The Tempest (fantaisie for choruses, orchestra and piano, four hands).
- Piano, Mme. Riss-Arbeau, Mme. Montoux-Barrière.
- Beatrice et Benedict (duo nocturne).
- Hero, Mme. Maud Herlenn; Ursula, Mme. Judith Lassalle.
- Hamlet.
- I. The Death of Ophelia (ballade). Words imitated from Shakespeare by E. Legouvé. (Chorus of female voices).
- II. Funeral March, for the last scene of Hamlet (orchestra).

That Berlioz can be brilliant and pompous, full of glitter and effect, we know; that he can be serene and thoughtful is equally true; whatever he has to say, he has the means, the gift of orchestral technic and expression, to say well; even when he is lacking in ideas and appears to have nothing to say, he says it most exquisitely. It was evident that M. Colonne had drilled his forces splendidly; the orchestra and the chorus singers were in fine form and did excellent work; the soloists could not have been more wisely chosen for the part allotted them, and altogether this little "Festival Shakespeare-Berlioz" was a brilliant success in every direction.

At the Conservatoire an excellent performance was given of "L'Enfance du Christ," by Berlioz, under the conscientious direction of Georges Marty, with his habitually fine orchestra, reliable chorus and well chosen solo singers.

The Lamoureux Orchestra, conducted a second time by M. Rabaud, of the Opéra, offered its patrons a program containing the glorious C minor symphony of Beethoven, the introduction to Act III of "Lohengrin," and a repetition of Reynaldo Hahn's new composition, "Prométhée," which was discussed in last week's Paris letter.

Among the novelties presented, by M. Sechiari at his ninth concert on Thursday were a concerto in E minor for piano, by Henrik Melcer, and "Praxinoé, Princess of Egypt," a musical legend by Louis Vienne. An innovation was the well known "Toccata" in F of Bach, arranged by H. Esser for orchestra. But why? may be asked. It is true that he retains the Bach spirit throughout, but what advantage is gained by this new departure? By giving the cello a good deal to do in a low position, and still more for the contrabasses, the orchestration produces a dull, somber tone and coloring different from the original as heard on the organ. To orchestrate a Bach organ toccata may be very clever, perhaps, but about as unnecessary as draping the statue of Apollo. The concerto was interpreted by Ignace Friedman, a pianist inclined to be dramatic and

brilliant, but whose touch is hard; he has abundant technic and a fiery temperament, though his tone does not carry well in soft passages and he fails also to get a good legato. He was obliged, however, to respond to an encore. The concerto was heard here for the first time, and—will probably never become popular among musicians, though crowned with the Rubinstein Prize at Berlin. It promised much at the start, but became more and more disappointing as it proceeded, ending in cheap effects and puerilities. The musical legend introduced the "Accord Parfait de Rouen," a chorus of charming, intelligent young ladies from Rouen, who quite won the audience by their pure fresh voices and well balanced singing. The soloists were M. Devries, of the Opéra-Comique; Augusta Doria and Madame Charles Max. The "Princess" seemed strongest in her choral parts—a verdict shared also by the audience, judging from the manner in which the chorus was recalled and applauded. Max Bruch was represented by his "Prelude to Loreley," which gives the impression of the grandeur and majesty of the smooth flowing Rhine, the pride and glory of all Germans.

MUSICAL COURIER readers know that the recent debut of the Russian tenor, Georges Feodoroff, at the Paris Grand Opéra was a success. Feodoroff made his appearance as Lohengrin, in which role he was highly complimented, not only by members of the vast and distinguished



GEORGES FEODOROFF.

audience present on the first subscription night, but by the Paris press. The picture of Feodoroff reproduced in this correspondence is taken from the Opéra House program of that first night, for the purpose of giving our readers some idea of the tenor's personality. He is tall and well proportioned, and in all respects he quite looked the character of the hero he represented. His singing voice is a tenor of much warmth and sympathy, very smooth and facile of production, and his use of his vocal forces showed him to be a singer who has fully mastered his art. His style is artistic and his interpretation quite poetic. While his singing is absolutely without effort, he gives one the impression of great reserve power; yet as the opera progresses he seems to grow with it, and his voice to gain in richness and color, until in the last act he rises to his finest climax. He sings perfectly on the key and remains throughout the opera absolutely in tune—an accomplishment of which many opera singers in the French capital are innocent. Feodoroff is repeating his first night's success at the Opéra, and at the same time is preparing for appearances in new roles. He is studying with Dossert, the well known teacher, under whose vocal tuition he has been making splendid progress during the past year. Feodoroff has sung at the Royal Opera of St. Petersburg, at the Royal Opera in Vienna, and at the Hamburg Opera, as well as in all of the principal opera houses of France. But critics who have heard him in the past are agreed that he has never sung so well as at present.

Appended are some of the Paris press opinions on Feodoroff's debut as Lohengrin:

Feodoroff is an experienced artist to whom the Wagnerian music is familiar. This music requires, above all, singers who are at the

same time musicians, capable of comprehending and of interpreting the characters they depict, and Feodoroff is truly the Lohengrin of the legend.—Comœdia.

Of imposing presence and beautiful voice, M. Feodoroff was an ideal Lohengrin.—Le Figaro.

M. Feodoroff possesses a beautiful voice, which he uses with science and authority. In addition to which he is a Lohengrin of superb presence. His debut was an excellent one; he was well received and I am persuaded that at his next appearance he will make a doubly great impression.—L. Vuillemin in Comœdia.

Feodoroff—a Lohengrin of splendid appearance; and a voice of beautiful quality—full of charm.—Gil Blas.

Monsieur Feodoroff, the Lohengrin, was already known. It is several years since he was last heard on the stage of our leading opera house, and no one has forgotten his glorious voice, nor his qualities as a singer—all of which have greatly progressed. The new directors of the Opéra are to be congratulated on the happy assembly of artists, all worthy of this great masterpiece.—Gabriel Fauré in Le Figaro.

The Dossert Studio, now represented in the person of M. Feodoroff at the Paris Grand Opéra, has already Marguerite Sylva at the Opéra Comique, and Mr. Dossert hopes shortly to have other singers prepared for similar positions.

At the Salle des Agriculteurs Moriz Rosenthal will give four recitals—April 30, May 5, 9 and 14—using a Steinway piano. In April also we are promised a visit from the Berlin Philharmonie Orchestra, in two concerts. In May two concerts with orchestra by Fritz Kreisler; one concert with orchestra by Olga Samaroff, and one by the Männerchor of Zurich, besides concerts and recitals by local artists too numerous to even try to mention.

The recent concert given at the Salle Erard by Pierre Samazeuilh, cellist, assisted by Madame Mellot-Joubert, soprano, was successful from every point of view. The concert giver's own numbers consisted of the Saint-Saëns A minor concerto, an adagio by J. Guy Ropartz, and "Danse Suédoise," by Max Bruch, and finishing with Boellmann's "Variations Symphoniques," all of which the young musician played with much taste, considerable style and adequate technical dexterity. What he seems most to be in need of at present is freedom from method and teachers' influence, which more frequent appearance in public will unquestionably remedy. M. Samazeuilh draws a large, sonorous tone from a fine instrument, and his bowing is bold and free. He is undoubtedly talented and should be heard much in public. Madame Mellot-Joubert, an artist-pupil of M. and Madame Jules Chevalier, was heard to excellent advantage in an air from Gluck's "Hélène et Paris"; in another from Handel's "Rodelinda," and in a three part group of Schumann lieder.

Gertrude Rennyson, American soprano and pupil of King Clark, has signed with Weingartner, director of the Opéra at Vienna, for a period of six years. Her engagement calls for a repertory including Elsa and all the youthful dramatic roles. Her debut will be made almost immediately. Thus, one after another, the good voiced American singers are being retained in Europe, while the Europeans are seeking engagements to sing in the land across the ocean.

The annual audition of pupils of M. and Madame Jacques Isnardon, in form of a soirée musicale, completely filled the Salle Erard on Friday evening. The program was composed of airs, duos, trios and choruses from the various operas, chiefly French and Italian, in set numbers and in scenes, directed by Professor Isnardon, who also gave a little five minutes' musical "causerie" or "talk" in the course of the evening that proved to be very amusing. The present pupils were assisted by former ones who are now professional singers, and the entire proceedings assumed the air of a professional theatrical affair. Much of the singing was of a high order, and the style and expression of most of the young people were uniformly commendable and a credit to their teaching. Some of the voices heard were quite promising and some day may be heard on the concert or operatic stage—the ambition of almost every singer taking lessons in France. One of the most attractive and enjoyable features of the soirée was the excellent singing of Madame Isnardon, who appeared in a scene from "Iphigénie," surrounded by a chorus circle of some two dozen female singers. She is youthful, slender and small, but gifted with a powerful and penetrating voice, dramatic and authoritative, making the scene a fine and effective one. Altogether the soirée was quite successful and enjoyable, and M. and Madame Isnardon have every reason to feel satisfied with their efforts.

At the last two reunions of students, the musical programs offered meritorious contributions of vocal and instrumental music. Jeanne Joliet, a talented French girl and

steadily advancing pupil of Wager Swayne, played at the former reunion a couple of groups of pieces that called forth most hearty applause from the large student gathering. The young pianist's first group comprised Grieg's "Mystère Secret," a mazurka (op. 33, No. 4), prelude (op. 28, No. 15), and a valse (op. 64, No. 1); her later group gave Rubinstein's barcarolle in A minor and a scherzo (op. 20, No. 1). Mlle. Joliet has made great strides since last heard in public, and her strength and vigor have developed enormously. On the same program with Mlle. Joliet was the tenor, John W. Nichols, who delighted his hearers with "My Hope Is in the Everlasting," by Stainer; "L'Adieu de Matin," by Passard, and Bohm's "Still wie die Nacht," which he sang with nicety and good enunciation of the text, especially the first selection in English. Rev. Dr. Shurtleff delivered a fine address on "George Washington." The last program presented Mlle. La Palme (a young lady from Canada, if I mistake not, and a member of the Opéra Comique), and M. Salvator, who were heard in solo and in duet numbers chosen from the compositions of Schumann, Massenet, César Franck and others. Cannot discuss the program, as I was unable to attend on this evening. Rev. E. W. Shurtleff's address was on "The Fact of Faith."

At the last "At Home" given by Dr. and Mrs. William J. Younger, music was quite a feature of the occasion. Many musical people were present who greatly appreciated the delightful singing of Florence Holzman-Weymouth and the playing of Paul Loyonnet, a clever pianist. Mrs. Holzman-Weymouth, with beautiful voice and excellent style, sang Tosti's "Aprile," "L'Elégie," of Massenet, and an air from "I Puritani," and later she was heard in "Thy Beaming Eyes," of MacDowell; "Pale Hands Closed" (from "Indian Love Lyrics"), by Finden, and "The Danza," by Chadwick. In all of these selections Mrs. Holzman-Weymouth's diction was much commended. The pianist, M. Loyonnet, is very young and talented, with a bright future ahead. He plays with considerable poetic expression, and on this afternoon he was heard in "Phalènes," by J. Philipp; three vases, by Reynaldo Hahn; Chopin's ballade, op. 23, and a valse, op. 64, No. 1; besides Liszt's "Rigoletto" transcription. Regret was expressed by the guests that the musical program was all too short. Better thus than too long, methinks.

Like the home offices in New York of THE MUSICAL COURIER, the Paris representation of the paper has outgrown its present quarters and will be removed shortly to larger and more commodious offices, remaining, however, if possible, in the beautiful Champs-Élysées district.

DELMA-HEIDE.

De Pachmann's Last Recital.

The program of Vladimir de Pachmann's last New York recital at Carnegie Hall, on Saturday afternoon, April 4, comprises compositions by Beethoven, Chopin, Weber, Schubert, Mendelssohn, Schumann and Liszt.

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Germaine Schnitzer to Make Second American Tour.

Germaine Schnitzer, the gifted young Austrian pianist, who gave recitals in this country last season, will return to the United States next November to make her second tour of America. Mlle. Schnitzer will be under the management of R. E. Johnston. Since last October the pianist has played in over seventy concerts, appearing with brilliant success in the principal cities of Germany, Holland, Belgium and Austria. Translations of some recent Vienna press notices follow:

After the famous pianists Sauer, Godowski and Dohnanyi, who have been heard here recently defending their long established reputations, a very young heroine of the piano riveted the attention of the musical world in an unusual measure upon herself, and as the result of her last concert triumphantly brought herself into the very front line of the virtuosi of the present day. Germaine Schnitzer



GERMAINE SCHNITZER.

is a pupil of Pugno and Sauer, who already at her first debut two years ago made a fine impression through her wonderful talent, as well as her early developed individuality. An early ripe and yet sovereign artist, modest in performance both inwardly and outwardly, a flaming source of energy held in check with delicacy and good taste, were evident recently in Bösendorfer Hall, when she magically evoked from the piano the F minor Brahms sonata, op. 3, and the Schumann "Etudes Symphoniques." Both works are no child's play, and require thorough mastery, and lo! there appears a young lady who takes up the battle with the herculean tone pictures with energy and spirit in dynamic effects, both heroic and poetic, as though played by fairy fingers, and achieves wonderful results. Except d'Albert, to the best of my memory, no one has interpreted the difficult Brahms sonata so masterfully. And, above all, the Schumann fantastic variations eclipsed in precision of rhythm, variety in color, in correctness of tempo, all recent performances of this piece, so often abused in the concert hall. Such beautiful artistic qualities cannot remain long unnoticed in the musical world,

and the recent achievements of the young star show strong tendency to follow in the footsteps of Sophie Menter or Esipoff.—Vienna Fremdenblatt, December 15, 1907.

Among the most successful concerts of the week was the recital of Germaine Schnitzer, who has developed into such a wonderful exponent of the piano. Her conception is individual and fully matured. It cannot be denied that Miss Schnitzer has gained in softness and roundness in execution, also in self control—a battle against her overwhelming temperament.

Brahms was played with all but masculine energy. The andante was sung naturally and poetically, devoid of cheap moonlight sentimentalism. Likewise, Miss Schnitzer surprised her hearers with the spirited and "pianistic" mastery of the Schumann "Symphonic Etudes," bringing out all the variations clearly and plastically, and with concentrated force in the obtaining of the powerful climax in the finale, changing the "Funeral March" to a "triumphant procession of victory"—an interpretation showing better than anything else the great gift of the young pianist.—Vienna Neue Freie Presse, December 7, 1907.

Germaine Schnitzer gave her recital in Bösendorfer Hall. Her technique is amazing, and makes the most difficult things mere child's play for her. She excels in rhythmic and dynamic shading. Her success was enormous.—J. Kahlbeck, in Vienna Neues Wiener Tageblatt, December 14, 1907.

Possessing a talent disciplined in the schools of Pugno and Sauer, and developing independent artistic freedom, Germaine Schnitzer has brought her extraordinary qualities to a maturity in conception. Her playing is chiefly impressive through her masculine strength in performance, and the especially good taste and discrimination displayed therein. In her interpretation of the Brahms F minor sonata she showed earnestness in purpose, and played the Schumann "Etudes Symphoniques" with splendid spirit.—Dr. E. B. in Vienna Neues Wiener Journal, December 14, 1907.

A pianist who is always heard with genuine pleasure is Germaine Schnitzer. She possesses immense technique and splendid spirit in performance. She displayed musical understanding for the Brahms sonata in F minor and played it faultlessly. Likewise the Schumann "Etudes Symphoniques" were exceedingly well executed. For a much solicited encore she played the Saint-Saëns "Etude en forme de Valse."—Vienna Deutsches Volksblatt, December 10, 1907.

Germaine Schnitzer, who is so well known as a brilliant virtuoso, refreshed our memories in a recent recital, and among other things gained the enthusiastic admiration of her audience by her performance of the Schumann "Etudes Symphoniques," Bach's Gavotte and Chopin's Prelude. The popular young pianist achieved colossal triumphs.—Vienna Das Vaterland, December 8, 1907.

Beddoe, Evans and Fine the Soloists.

Beatrice Fine, soprano; Daniel Beddoe, tenor, and Edwin Evans, basso, are engaged as soloists for the performance of Elgar's "King Olaf," which the People's Choral Union will give at Carnegie Hall, Wednesday evening, April 8.

Franz Naval (well known in New York, where he sang at the Metropolitan) made a "guest" appearance at Cologne in Gounod's "Romeo et Juliette."

Under the patronage of the Grand Duke of Hesse a chamber music festival will take place in Darmstadt on May 25, 26 and 27. The first evening will be devoted to Beethoven, the second to Weingartner (sextet), Brahms, Pfitzner, Sekles, Arnold Mendelssohn, and the third to Reger, Ludwig Hess and Volkmar Andrae. Where are Schumann, Schubert, Haydn and Mozart? They played a not inconsiderable role in the development of chamber music.

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35 WYEMOUTH STREET,
LONDON, W., March 11, 1908.

The misunderstanding or disagreement that has occurred between the directors of the Queen's Hall Orchestra and the German society called the Genossenschaft, which is the society for the protection of composers and publishers, promises to be more far reaching than at first seemed probable. The trouble culminated about the production of Richard Strauss' "Salome," which the composer was to direct in London on March 19, the Queen's Hall Orchestra to take part. Negotiations were suddenly brought to an end, for although Dr. Strauss is the president of the German composers' and publishers' society, the work could not be performed without the sanction of the society itself. The Daily Telegraph of last Saturday presented the matter to the English public in a way that was easy to understand, and showed also the many complications that have arisen or may arise in the future if the demands of the German society are complied with. The society is only about five years old, but seems to have control of pretty nearly everything. It would appear that the works of Wagner, Brahms, Dvorák, Max Bruch, Tchaikowsky and Grieg, among many others, all belong by right to the German society, or at least are claimed by that organization, and cannot be performed without a fee or annual subscription being paid to the Genossenschaft. At the same time the English rights of many of Wagner's works for publishing and concerts are in the hands of Schott & Co., to whom the Queen's Hall Orchestra has paid fees for performing rights. Henry Wood, the conductor of the orchestra, contends that the works of Tchaikowsky having been published originally in Russia, cannot be claimed by the German society, and the contention is also advanced with regard to Bruch and the others, that by the purchase of the score and band parts the right of performance was obtained. The German society disagrees with the above opinion and a deadlock is the result. The following paragraph is quoted in full as being the most important so far as the result of this misunderstanding is concerned:

Already the attitude taken up by the German association has led to consequences apart from the cancelling of the promised "Salome" program. For, among the items set down for the next symphony concert of the Queen's Hall Orchestra was Sibelius' "Karelia" suite, and as the Finnish composer's name figures among the members of the Genossenschaft, it has been found expedient to replace the work in question by two familiar Wagner examples. It

should be pointed out that, where composers no longer living are concerned, the society acts on behalf of their heirs or executors. Hence the inclusion of Brahms, Liszt, Dvorák, and others in respect of whose works claims are advanced. Manifestly such an embargo will have a marked effect in influencing concert promoters in cases where an orchestra is engaged which does not rest upon a permanent basis and is not in the position, accordingly, to pay an annual subscription to the German society. From this point of view, indeed, the whole question assumes real importance. Happily, no fees can be exacted in the case of Mozart, Beethoven, Schubert, and a few others, whose inspirations were not precisely worthless by comparison with those of the composer of the "Domestic" symphony. And who knows but that the international complications which have arisen may not result, among other things, in greater attention being devoted hereafter to the works of our own native composers? If this should come to pass, the Genossenschaft may yet deserve the gratitude of all who have a thought for the future of British musical art.

The announcements of the Concert Direction Daniel Mayer filled an entire column in one of the daily newspapers last Saturday and brought before the public the names of many musicians. The list was a cosmopolitan one, for it included Russian, Italian, French, English, Dutch, German, Scandinavian and American artists, with nearly every branch of the profession represented. The new Symphony Orchestra is playing this week; Mischa Elman gives an orchestral concert with the London Symphony Orchestra late in the month; Carlo Erci's first London vocal recital is set for tomorrow, when some old songs of the Italian school, dating from 1548 to 1716 will be sung; La Société de Concerts d'Instruments Anciens will be heard in two recitals; Madame Le Mar and Hener Skene appear this month in vocal and piano recital; Julia Culp comes from the Continent for some recitals in April; Hugo Heinz sings in April; Cleaver Simon and Ingo Simon will give a vocal recital next month; Elena Gerhardt and Arthur Nikisch made their first appearance this season last Sunday at Albert Hall; Charlotte Lund comes from Paris early in May for her recital; Madame Bokken-Larsen, Constance Vanbrugh, Tilly Koenen, Emma Holmstrand, Irene St. Clair, Sara Susman, Mr. Bowden, Helene Staegemann, Dr. Lulek and Felix Senius are vocalists who will be heard before the end of June, while Geza Kresz, Marian Jay and Willy Burmester are among the violinists that the Concert Direction Daniel Mayer will present to the public during the season. Sven Scholander, at his song recital, will be accompanied by the lute; and the piano is not to be neglected, for Marie Dubois, Benno Schonberger, Paolo Martucci and Arthur Newstead will all appear as pianists. William Willis is to give an orchestral concert early in June, when Arthur Nikisch will be the conductor of the orchestra. The above are some of the people booked with Daniel Mayer, but there are others, as their list is a long one. The concerts that will be given by Sauret are under Mr. Mayer's direction, and he also has the supplying of all the artists for the thirty-nine concerts that have been and will be given at Albert Hall this winter and spring. Walter Hyde is another of the young singers whose business is in the hands of Daniel Mayer and this young man, whose recent success in German opera has been a source of much comment and congratulation, is kept busy with the many engagements in and out of town that he has to fill. There is no young singer who seems to have a more brilliant future to look forward to than Walter Hyde, and already he has had some important engagements offered. Theodore Spiering appeared under this concert direction during the winter, playing four or five times during the week that he spent in England, his own recital at Aeolian Hall being among the number, as well as an appearance at Albert Hall. Watkin Mills is another singer whose business engagements are managed by this concert direction. Mr. Mills already has a number of engagements for 1909,

as well as large bookings for the spring and summer. The years have only brought additional mellowness of voice to this singer, whose work is as well known on the American side of the water as it is here. Walter Wheatley is another singer who placed his musical interests in Mr. Mayer's hands soon after his arrival in London and who has all his time booked for the next two years, both in opera and recital tours. This does not exhaust the list by any means, but is sufficient to show the large number of artists whose business interests are managed by the Concert Direction Daniel Mayer, and also to give some idea of the amount of work that is constantly being done by this firm.

Horatio Connell has been absent from London for the better part of two weeks, during which time he has sung at a number of concerts in various parts of the country. Among the important concerts where he appeared are a chamber concert at Balliol College, Oxford, where he sang a group of Schubert songs, one by Hugo Wolf and the four Brahms duets, which are seldom, if ever, done in England. He also appeared at Louth and Derby, and at Birmingham, where he sang with the Orchestral Society, he was heard in a vocal scene by Grieg, which he sang for the first time. At Liverpool he sang with the Briggs Quartet, again drawing his program from Brahms and Wolf. Engagements for next autumn and winter are being made already, and Mr. Connell is among the singers with concerts booked for next October, and also for a year from now.

The "Nonsense Songs" were sung again last Saturday at the Chappell ballad concert, and aroused the same interest and enthusiasm as on previous performances. The Misses Sassard made their reappearance and there was the usual number of ballads. Mischa Elman was the violinist, his appearance, as usual, calling forth much enthusiasm.

To conduct a concert at Birmingham on Saturday evening, another in London on Sunday evening, then rush up to Derby for the Orchestral Society's concert on Tuesday, makes rather lively work for a conductor, but that is what Mr. Lyell-Taylor has just done, and it is probably what other conductors of orchestras have to do, as many of them are at the head of three or four out of town organizations, as well as having connections in the city.

The singing of the "Dichterliebe" in English was a marked success, Mrs. Elkin's translation being faithful to the original text, while the English was apparently more suited to the music, and, of course, was understood better by the audience. Mr. Phillips is to be thanked for his pioneer work in this direction.

Signor Simonetti was the soloist at the last concert of the London Trio, playing Beethoven's romance. Hubert Bromilow sang Brahms and Schubert numbers.

The recital given by Hubert Bath last week was well attended and brought forward a number of new songs by this composer. He had the assistance of Mrs. Tobias Matthey, Carmen Hill, Miss Grainger-Kerr, Marcus Thomsen and others. The accompaniments of a group of songs were arranged for piano and strings.

Wilhelm Ganz, the veteran musician, who first came to England in 1848, is a familiar figure at all musical affairs

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of importance. In May he proposes to celebrate the sixtieth year of his musical career in this country by a jubilee concert at Queen's Hall. The Queen has graciously consented to give her patronage, and Adelina Patti, one of his old friends, will sing for him. There will also be many distinguished members of both the musical and dramatic profession to take part.

The sixty-first concert of the Westminster Orchestral Society has just been given. Lennox Clayton is the conductor and there are sixty-two instrumentalists under his baton. Adelaide Rind and Louis Pecsai were the soloists.

A new violinist was introduced to London audiences at a recital last week, in the person of Arrigo Serato, who, with Busoni at the piano, played a number of well known violin and piano compositions.

Among the announcements for the Covent Garden season is that for the German operas during May. There will be two performances each of "Die Walküre," "Götterdämmerung," "Tristan and Isolde" and "Die Meistersinger." The performances will begin late in the afternoon so that they may conclude at 11 o'clock.

Sir Hubert Parry, by advice of his physician, has resigned the professorship of music at Oxford University.

The Sunday Concert Society announces a spring season of twelve orchestral concerts at Queen's Hall, from March 15 to May 31. There will be a number of soloists, among them being Richard Buhlig, Walter Hyde, Felix Senius, Mischa Elman and Lady Halle.

When "Judas Maccabæus" was given by the Alexandra Palace Choral Society last week Perceval Allen was the soprano, the other soloists being Mildred Jones, Charles Saunders, Ben Calvert and Robert Radford.

A. T. KING.

Successful solo concerts given in Bremen recently were those of Burmester, Lambrino (piano), Tilly Koeren, Alfred Schmidt-Badekow (piano) and Lilli Lehmann. The last named was criticised for her purely vocal shortcomings, but praised unreservedly for her interpretations and musicianship.

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THE MACDOWELL FUND.

THE EDWARD MACDOWELL FUND,
OF THE MENDELSSOHN GLEE CLUB.

New York, March 19, 1908.

To The Musical Courier:

I notice in your issue of March 11 the following questions "How much money has been collected for the MacDowell Fund? Where is it deposited, or who are the trustees?"

The entire amount of contributions to the MacDowell Fund of the Mendelssohn Glee Club to date, and the interest on bank deposits, amounts to \$39,712.18. The cost of administration of the fund, together with the money paid on behalf of Mr. MacDowell during the period from May, 1906, to date amounts to \$10,780, leaving a balance of \$28,932.18. This amount of money is now on deposit in the Columbia Trust Company, of New York. E. C. Benedict is the treasurer of the fund, and the trustees are Frederick G. Bourne, Benjamin Prince, Allan Robinson, Herbert L. Satterlee and Isaac N. Seligman. The sum of \$28,932.18, less some small expenditures that have still to be made, will be turned over to the Edward MacDowell Memorial Association, of which Richard Watson Gilder is president, Benjamin Prince is treasurer, and the undersigned is secretary. The Edward MacDowell Memorial Association has been organized to administer the Peterboro property and the fund raised by the Mendelssohn Glee Club.

It is hoped that an annual income of from \$1,200 to \$1,500 will be secured from an investment of the principal of the MacDowell Fund. This yearly income will be devoted to maintaining the Peterboro property of Mr. MacDowell.

If you desire any further information on this subject, I shall be glad to furnish it. I am,

Very truly yours,

ALLAN ROBINSON,
Secretary.

Tirindelli's Tour.

DELAWARE, Ohio, March 14, 1908.

P. A. Tirindelli, the violin virtuoso, was greeted by a large and enthusiastic audience in Monett Hall on Thursday evening. Mr. Tirindelli was in splendid form and played with verve and enthusiasm, which, coupled with his distinguished musicianship, made an impressive recital. The program was as follows:

Sonata in G minor (Tirindelli's edition), Tartini; Romance, Wilhelmj; Menuet, Veracini; Grazioso, Tirindelli; "Good News," Tirindelli; "In a Garden," Tirindelli; "Pierrot triste," Tirindelli; Valse Caprice, Tirindelli, and Fantasia Appassionata, Vieuxtemps.

Mr. Tirindelli responded with several encores. Chalmers Clifton, his accompanist, proved himself a young pianist of fine mettle, who understands the ensemble of true accompanist.

Madame von Niessen-Stone Musicales.

Madame von Niessen-Stone, the contralto and teacher, gave a musicale "at home" Tuesday afternoon of last week, at the Von Niessen-Stone residence, 235 West Seventy-fourth street. Pupils of the artist-teacher sang delightfully a program of operatic and oratorio excerpts and lieder, beginning with the Mendelssohn trio, "How Happy are We," interpreted by the Misses Batterson, Dain and De Bow. The other singers and their numbers included: "Largo," Handel, Miss Browne; aria from "The

Marriage of Figaro," Miss Batterson; "Imitten des Balles," Tschalkowsky, and serenade by the same composer, Miss Crosby; "Als die Alter Mutter," Dvorák, and "Snowflakes," Protheroe, Miss Jones; "Liebestraue," Brahms, and "Er ist Gekommen," Franz, Miss Morgenthau; "Letter Duet," from "The Marriage of Figaro," Miss Conner and Miss Barring; "O, Can Ye Sew?" old Scotch, and "Jock o' Hazeldean," old Scotch, Miss Carpenter; "Traume," Wagner, and "Wienlied," Brahms, Miss Braun; "Verborgtheit," Wolf, and "Mignon," Wolf, Miss De Bow; "Depuis je Jour," from "Louise," Charpentier, Miss Barring; Michaela aria from "Carmen," Miss Conner; "Loreley," Liszt, Miss Dain; serenade, Schubert, for alto solo and chorus. The guests were charmed with the singing of the Von Niessen-Stone students. Most of these young ladies showed exceptional talent and all of them gave evidences of good training and the sincerity which has brought their teacher the esteem of a widely extended clientele.

Gustav L. Becker's Pupils.

Malvina Herr, whose musical education has been entirely conducted by Gustav L. Becker, gave a piano recital at Mr. Becker's home, 1 West 104th street, on Saturday afternoon, assisted by Mabel Davis Rockwell, soprano. Miss Herr opened with a crisp performance of Bach's "Suite Anglaise," No. 3; played a Chopin group, and closed her first part with a well considered production of Beethoven's sonata, op. 109. The second part opened with Liszt's "Hungarian Fantaisie," Mr. Becker at the second piano, and it proved a gratifying performance of an ambitious choice. She closed with etudes by Neupert and Henselt, the Schubert-Liszt "Erl-King," Liszt's "Liebestraum," No. 2, and an admirable performance of Moszkowski's "Air de Ballet."

Mrs. Rockwell sang a group of songs by Hugo Wolf, Massenet's "Ouvre tes Yeux Bleus," Nevin's "Nightingale's Song" and Woodman's "Open Secret." Mr. Becker has produced a long list of young artists in these recitals, and the results should please him greatly.

Mrs. Frank H. Waggoner is one of Mr. Becker's pupils who has recently appeared in concert with success, in nearby towns. The Montclair Times says of her playing at a recent concert there:

The keynote of the whole entertainment was struck by Mrs. Frank H. Waggoner in her charming interpretation of Chopin's Nocturne, op. 62, No. 1.

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Elizabeth Dodge, Coloratura Soprano.

Elizabeth Dodge, an American soprano who has achieved genuine successes abroad and who twice refused offers to sing at Covent Garden, London, because she prefers concert and oratorio, is a native of Boston, Mass. She first studied with John W. Tufts, and with that teacher laid the foundation of a thorough musical education, for her studies included piano and harmony as well as voice. After leaving New England, Miss Dodge came to New York to enter upon a period of study with Theodore Bjorkstein. Then she went abroad and finished her studies with those eminent masters, Victor Maurel and Frank King Clark, in Paris.

Miss Dodge made her debut in Paris with the Hayot String Quartet. Subsequently she had brilliant appearances in Rome, Ostend, London, Constantinople, and other places between these extreme points. The young soprano has sung in company with Gilibert, Plançon, Emma Eames, Suzanne Adams, Zélie de Lussan, and other artists of equal reputation.

Critics abroad have often pronounced the medium register of Miss Dodge's voice remarkably rich for a coloratura soprano. Having a voice of this quality enables the singer to have a much greater repertory than is ordinarily possible for a coloratura singer. She sings all of the principal soprano parts in the standard oratorios, in addition to many songs covering several centuries. French diction is another thing for which discriminating critics have commended Miss Dodge.

Socially, Miss Dodge has been a favorite both in England and on the Continent of Europe. She has sung before royalty, the art loving Eulalie of Spain being among those born in the purple who have applauded the talented American singer.

The following are some of Miss Dodge's London press notices, which should interest conductors of choral clubs and directors of musical festivals:

A young American soprano, Elizabeth Dodge, made a great success at her recital yesterday afternoon at the Aeolian Hall; her voice is of lovely quality, even throughout, of great compass (2½ octaves); and in things like the mad scene from Thomas' "Hamlet" she sings with rare brilliance and precision. Her command of the four usual languages is complete, and in style she excels as well in Mozart (whose "Deh vieni" was admirably sung) and Bach as in modern songs. The first solo from Bach's cantata "Jauchzet Gott in allen Landen" was given with splendid vocal power and skill, yet the brilliancy was rightly subordinated to the musical conception. Some old French songs were given with much charm, Fauré's "En Prière" with sincere expression, and a lovely "Frühlingslied" by O. Weill with great effect.—London Times.

Miss Dodge has a very fine and highly trained voice, and throughout the whole concert she showed every sign of being an extremely accomplished artist.—London Sketch.

Miss Dodge sang Thomas' scene aforesaid with precisely the right Opera Comique spirit and style, so that one could imagine the cold shivers one certainly would feel on hearing it as well presented on the stage. In Fauré "En Prière," Marie Antoinette's "C'est mon ami," and an eighteenth century ditty, "Maman, dites moi," Miss Dodge again did uncommonly well by maintaining the strictest sim-

licity and the daintiest of humor. Her voice is a pure soprano, very fluent, and of considerable power.—London Telegraph.

Miss Dodge certainly has both a brilliant voice and a very fine technique. In the well known mad scene for Ophelia in Thomas' "Hamlet," a most difficult and trying work, she sang quite magnificently. Again, she was excellent in an aria by Bach, which is a



ELIZABETH DODGE.

most trying work, but in which she showed every sign of culture and severe study. She sang very beautifully Fauré's "En Prière" and a little chanson of the eighteenth century.—London Pall Mall Gazette.

Gifted with a powerful voice of extensive compass, Miss Dodge at once asserted her claim as a vocalist of no ordinary attainments. Her first song was Mozart's "Deh vieni non tardar," from "Le

Nozze di Figaro." Bach's "Jauchzet Gott in allen Landen" enabled Miss Dodge to show that she possesses good breath control. It was perhaps in the succeeding group of songs that she was most successful. Gabriel Fauré's touching "En Prière" was beautifully rendered and the well known "C'est mon ami," attributed to Marie Antoinette, was sung in so artless a fashion and pleased so much that Miss Dodge repeated one verse. "Maman, dites moi," a taking little eighteenth century song, was also charmingly sung, and the same may be said of Liza Lehmann's "Lovers in the Lane" and MacDowell's "A Maid Sings Light."—London Morning Post.

Elizabeth Dodge was the novelty of the evening, and her fine soprano voice was very much appreciated.—London Vanity Fair.

A group of little English and French songs were delightfully sung; clearness of enunciation, purity of tone, and perfect command of every shade of expression characterized Miss Dodge's rendering of each selection. We can only hope that this charming artist will give London further chances of enjoying her excellent singing.—London Crown.

Elizabeth Dodge, who made her London debut yesterday afternoon at the Aeolian Hall, is from America, and is a soprano of no mean accomplishments. She has a fine, full toned voice, and uses it with artistic discretion.—London Daily Mail.

Excellent Concert by Halévy Singing Society.

The Halévy Singing Society, made up of young men who toil for their daily bread, gave an excellent concert at Cooper Union Hall Thursday night of last week. Leon M. Kramer, the musical director of this club, merits the heartiest commendation for conscientious drilling of the singers. The tone quality is rich and the artistic finish puts some other more pretentious clubs into the background of uncertainties. The music, too, was on a very high place, including "Die Emigranten," by Gevaert; "Walpurga," by Hégar, and "Italienscher Salat," by Genée. The tenor solo in the Genée chorus was sung by Henry Feinberg. There was an interesting array of soloists. Alexander Saslavsky, violinist, played the "Ballad and Polonaise," by Vieuxtemps; a romance by Rubinstein, and serenade by Drdla. Enda Stern, mezzo soprano, sang "Herbst," by Haile, and "Ah, mon fils," from "Le Prophète." Lee Lieberman, tenor, sang "Die Mainacht," by Brahms; "Ich trage meine Minne," by Strauss; "Il ne croyait pas," Thomas; "Stances," by Flegier. Albert Weinstein, pianist, played two Chopin numbers, nocturne, op. 15, No. 2, and ballade, op. 47. Adolphe Fink and Maurice Herlands were the accompanists. The soloists were well received, and encores were demanded after each number. The large hall was crowded.

"Jen Ti Duy" ("Only Three Days"), a Bohemian opera by Rudolf Piskáček, had a resounding fiasco at Prague recently. Piskáček's work disappointed many of his friends grievously, who had hoped for noteworthy operatic writing from his pen, after his earlier symphonic poem, "Sardanapalus," and his violin sonata, both of them compositions of exceptional merit.

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He displayed a rich, full tone.—Morning Post, November 15, 1907.

Spalding's playing at his second recital only served to strengthen our opinion of the remarkable similarity between his style and method and those of Joachim.—The Crown, London, November 21, 1907.

A performance of distinction singularly free from the usual affectations of the virtuoso.—Daily Graphic, London, January 30, 1908.

Rarely has so youthful a player shown such real insight into the music he plays, so complete a forgetfulness of self, so sincere an avoidance of the tricks supposed to be effective.—Tribune, London, January 29, 1908.

NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF THE PRESS SECRETARY, MRS. JOHN OLIVER,
668 POPLAR AVENUE, MEMPHIS, TENN., March 20, 1908.

Mrs. Jason Walker, chairman of the American Composition Committee, announces that she has received more generous contributions for the fund from which the prizes will be paid. At the present writing about \$1,000 has been subscribed. The Federation has another year in which to complete the required sum. Many requests for details have been received from composers of American birth in Europe and those who continue to live in their own country.

Myron W. Whitney, basso, sang songs by Brahms, Carpenter, Wolf, Lalo, Debussy, White, Gounod, Weber, Hildach, Huhn, Metcalfe and Brogi, for the Chicago Amateur Musical Club, March 9. He was accompanied at the piano by Elizabeth Scheib.

With Miss Tracy in charge of the program, the Ladies' Music Club, of Topeka, Kan., gave an interesting program of "Spanish Music and Dance Music," February 28.

The Wednesday Afternoon Club, of Bridgeport, Conn., heard Edward Johnson, tenor, and Miss Johnstone, violinist, at a concert under the club's auspices, March 11.

The Friday Musical Club, of Boulder, Col., gave its ninth charity concert last month.

Members of the Philomel Club, of Warren, Pa., are studying music by women composers. The program of the March concert was made up entirely of compositions by women.

Marion Green, baritone, gave a song recital in Grand Rapids, Mich., March 3, under the auspices of the St. Cecilia Society, of that city. March 13, this club celebrated "Flower Day" with the following members in

charge: Mesdames Giddings, Agnew, Wilcox and Trowbridge.

George Arnold, a talented member of the Beethoven Club of Memphis, Tenn., is to spend the year abroad studying with Ysaye.

NOLA NANCE OLIVER.

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In Carnegie Hall George Folsom Granberry is conducting a piano school, with the assistance of Dr. Nicholas J. Elsenheimer, Arthur C. Pray, Marion Mount, Louise Sturdevant-Dixon, Minna Gould del Castillo, Cora Goldthwaite and Alfred H. Stewart. Outside of the faculty the tutors or members of the professional classes give lessons, not only in assisting the faculty, but also in going outside and visiting students at their homes. Among these are Marie Ackley, Cleveland, Ohio; Mary F. Bradshaw, Orange, N. J.; Helen Clarke, Summit, N. J.; Eva Cummins, Brooklyn, N. Y.; Edith K. Weisback, Salisbury, Md.

There are studios in Carnegie Hall, New York, and in the Pouch Mansion, Brooklyn. The school teaches piano playing (it is called "pianoforte playing" in the catalogue, but it should be piano playing, because the pianoforte, while it is a technical name, really is not the name any more in America. We have piano ensemble playing in America and other things connected with the piano, but they are not called pianoforte playing. Probably Mr. Granberry will drop the word "pianoforte" playing, because it is entirely out of use now) and fundamental training, the Faelten system being used; also rhythm in special exercises. Of course, there is keyboard work, and the scale formations, and the intervals, and the staff and clefs; hand culture, music form and analysis; interpretation; sight playing; stringed instruments ensemble; transposition, which is very necessary; harmony; counterpoint and composition; music pedagogy; recital playing; history of music, etc. The basis of it is to give the pupil sufficient

self confidence to develop his work independent of the teacher. That is the sum and substance. Sometimes it is a combination of class and private lessons that does it, and, of course, students who attend other classes get the benefit of the instructions or those who are present when classmates receive instruction get this benefit also. There are intermediate grades of great importance. There is a normal course for music teachers; there is a juvenile department of great significance, where beginners receive special attention. The most careful kind of treatment is given to the beginners by teachers of qualification. Mr. Granberry himself lectures on the art of memorizing, methods of teaching, the application in piano study of history and harmony and key relation and form, etc. Teachers send for the catalogue because it is exceedingly interesting.

May Pendergast to Study in Paris With Dossert.

May Pendergast, a young singer who has been studying at the New York studios of Frank G. Dossert, with Miss Reid, will soon sail for Europe to continue her studies with Mr. Dossert himself, at the Dossert studios in Paris. Miss Pendergast has been pronounced a girl of remarkable gifts, possessing a very beautiful voice. Charles H. Bond, the millionaire cigar manufacturer of Boston, who has paid for the musical education of other young Americans, was so pleased after hearing Miss Pendergast sing in Boston last month that he offered to send her abroad. In a recent interview in the Boston Traveler Miss Pendergast said:

The dream of my life has at last come true, and all my ambition to become a famous operatic singer will soon be realized, through the kindness of Charles H. Bond.

"The Pleasant Poison," a one act opera by Albert Gorter, was done with success in Hamburg, following the favorable reception of the work at Mülheim, Leipsic, Bremen, etc. The libretto is comic and treats of the discovery of the bibulous qualities of wine by an old Persian king. The music has the necessary qualities of animation and piquancy, and pleased the public mightily. "The Pleasant Poison" received no antidote of adverse criticism, and will probably have many more hearings in Hamburg and elsewhere.



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MUSIC IN THE MIDDLE WEST.

St. Louis, Mo., March 20, 1908.

Kubelik, with the Theodore Thomas Orchestra, on April 6 and 7, at the Odéon, is the musical event most talked about in St. Louis.

The St. Louis Symphony will give a benefit concert on April 2. Mrs. D. R. Francis, pianist, and Mrs. W. K. Stannard, local vocalist, from society ranks, will be the soloists. Four ladies from the Morning Choral Club will sing a quartet.

Frances H. Trumbo, pianist, and Enola Calvin, violinist, played at the last Sunday "Popular" concert. "Fra Diavolo" overture, "Aubade Printanière," by Lacome; a movement of the "Unfinished Symphony," "Entry of the Bayards," by Halvorsen, and Hall's "Wedding of the Winds" were orchestral numbers.

At the Woman's Club this week Ferdinand Jaeger sang the "Pagliacci" prologue, German lieder, and a group of English songs, one by Helen Hopekirk-Wilson. Mr. Jaeger is a son of the director of vocal music in the Master School of Music, in Brooklyn, N. Y., and is vocal instructor here in the Beethoven Conservatory of Music. He was accompanied by A. I. Epstein, one of the directors of the conservatory. Wynni Pyle, a New York pianist, played Chopin, Schumann, Paderewski, Brahms and Liszt numbers.

Olga Samaroff has been obliged to postpone her departure to Europe until April 22, owing to supplementary engagements in this country. She filled some recent bookings in the Middle West, including Chicago, Detroit, Paynesville, and Fredonia, Ohio.

The McCreery School of Piano and Violin, 5607 Clemens avenue, St. Louis, is directed by Gertrude McCreery, a violin specialist, pupil of Arthur Hartmann, and who has recently passed through a period of supplementary preparation in piano theory and violin in Berlin, to better fit her as director of her school. For piano work she has been with Edmund Monod, Stepanoff's assistant, and

pupil of Leschetizky, and for theory with Hugo Kaun. In Chicago she followed the courses of the Caruthers Normal School, noted for its modern educational methods. Technical training for the young is a marked feature of the McCreery school. Sight reading and sight playing, harmony, rhythm, technic, musical history, etc., are taught in special class drill, supplemented by playing before class and school as exercise. Two pupils of the Caruthers school are teachers here.

Elizabeth Waldo McCrea, a pupil of Stepanoff, has charge of the advanced piano department of the McCreery school. Three years of study in Berlin were had with Stepanoff, who quickly made of her a favorite and gave her a fine letter of commendation, speaking of "rare natural gifts, ability for work, for imparting, as concert pianist, and as a lovely and sympathetic girl," which she certainly is. She has been heard and applauded by St. Louis audiences, and is a great attraction for the school and a valuable preparatory teacher for Stepanoff on this side.

Mrs. Loaring Clark is an Englishwoman, pupil of Sims Reeves, and of Vissetti, who has a studio in the Musical Art Building, and teaches theory and composition in addition to vocal. She has a choral society of forty, mainly of teachers, and leads a busy musical life. She is organist also, and holds certificates of English societies showing education. Among her friends were Belle Cole and Regina de Sales, now teaching in Paris.

Irene Reese is a gifted pupil of the Carl Becker vocal studio. She graduated in school studies, then with a French piano teacher, and is now about to "graduate" under Mr. Becker. She is unusually studious, charming and ambitious in the right way.

Haensel & Jones Will Remove to New Offices.

Messrs. Haensel & Jones, musical managers, will, on the 1st of April next, move from their present location, at 542 Fifth avenue, to their new suite, at 1 East Forty-second street. The business of this firm has within the past two years grown to such an extent that more commodious offices are required.

Huss Piano and Song Recital at Dobbs Ferry.

Henry Holden Huss, pianist and composer, and Hildegard Hoffmann-Huss, soprano, gave a joint recital at Dobbs Ferry, N. Y., Thursday night, March 19. Their program was made up of romantic music, very appropriate for the spring. Mr. Huss played the first movement from the Schumann sonata in G minor, the Schumann romanza in F sharp major, Schumann "Novellette" in E major, Chopin ballade in F minor, Chopin study in C sharp minor, Chopin "Tarantella," and three of his own compositions—ballade in A flat, minuet in C major and "Polonaise de Concert." Mrs. Huss, accompanied by Elizabeth Pearson, sang "Fingo per mio diletto" (Old Italian); "Vielles Chanson," Bizet; "Bergerette," Weckerlin; "Les Filles de Cadix," Delibes; "Roselein, Roselein," Schumann; "On the Wild Rose Tree," Huss; "While Larks With Little Wings," Huss; "In the Woods," MacDowell; "The Danza," Chadwick.

Werrenrath Recital in Schenectady Today.

Reinald Werrenrath, baritone, will give a recital in Schenectady, N. Y., today (Wednesday). His program follows: "Lungi dal caro bene," Secchi; "Cæsar's Lament," from "Julius Cæsar," Handel; "Pretty Creature," Old English; "En Svane" ("A Swan"), Grieg; "Med en Primulaveris" ("With a Primrose"), Grieg; "Min Tanke er et mægtigt Fjeld" ("My Thought Is Like a Mighty Crag"), Grieg (to be sung in the original Norwegian); "An den Sonnenschein," Schumann; "Du bist wie eine Blume," Schumann; "Die Beiden Grenadiere," Schumann; "Indian Song," Carl Busch; "The Forgotten Land," Harriet Ware; "Princess of the Morning," Ware; "Cato's Advice," Bruno Huhn; "After," Elgar; "The Days of Old," Chester Searle; "Songs of the Sea," C. Villiers Stanford.

The operatic fairy legend, "The Dwarf of Hasli," by Gustav Doret, had its première recently in Geneva. The work is in two acts, and copies the Wagner orchestral idiom in much the same manner as adopted by Humperdinck for "Hänsel and Gretel." The success of "The Dwarf of Hasli" was not of a nature to insure its being heard beyond the borders of Geneva.

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A LEGAL STATUS.

COMMENTS ON PARIS DECISION.

To The Musical Courier:

In your issue of March 4 ult., on page 9, your correspondent in Paris calls attention to a "curious case" of a breach of contract, in which a singing pupil agreed with his teacher to pay him a certain sum for singing lessons, and further agreed to take no lessons from any other teacher and not to sign any engagement without the written permission of the teacher on penalty of a forfeiture of a certain sum. It seems that the pupil, M. Muratore, broke the latter negative provision, and that in a suit to recover the forfeiture the French court decided in his favor on the ground that such a provision was contrary to the principles of liberty of work.

If the above is a true statement of the case it is interesting. It is submitted that the decision is on principle contra to the famous English case, which is still the law in England, of Lumley against Wagner, 1 DeGex M. & G., 604. In that case Frau Wagner, a prima donna, agreed with the plaintiff, Lumley, that she would sing for him for a certain period, and that during that time she would not sing elsewhere. There was, however, no provision for a forfeiture in the event of her breaking the negative provision of the contract.

Frau Wagner broke her contract and refused to sing for the plaintiff. The court ruled that while they could not directly make her sing for the plaintiff, they could enjoin her from singing for any one else, and thus negatively enforce the affirmative part of her contract.

In the Lumley case it has been said that the principal feature of the case was the affirmative provision, and that the injunction given was granted more for the purpose of negatively enforcing the affirmative part than to carry out the negative feature. That is, that the court would be powerless to see to it that Frau Wagner sang, but by saying she could not sing elsewhere they would force her to remain idle and thereby cause her to be willing to stand by her contract. Accordingly, the rule was extended, in the case of Montague against Flockton, L. R. 16, Eq. 189, to a contract by an actor which contained no negative stipulation.

The French case differs from the English case in that an alternative remedy was provided for in the case of

the breach of the negative agreement by which the plaintiff was to have pecuniary damages. And the action brought by the plaintiff was not one in equity to secure an enforcement of the negative provision, but more in the nature of a suit at law to recover damages for a breach of contract. But the reason given by the French court was one more pertinent on which to base a refusal to afford equitable relief than to refuse legal remedy. If the ruling of the French court were to become law any one could break a contract and take refuge behind the argument that to allow a recovery of damages or permit an injunction would be to refuse liberty of action. And there is no good reason why the law should be confined to civil cases. A criminal could, with equal force, say: "You have no right to punish me, because in doing so you restrict my liberty of action."

It is submitted that in the French case the plaintiff should have recovered, in view of the fact that there was a certain pecuniary standard existing in the contract for the measurement of damages. In the limited time I had at my disposal and with the limited means for research I was unable to find any case more directly in point either in England or America. It is interesting to note, however, that Lumley against Wagner is followed in some American States; certainly in New York and in Pennsylvania.

CHARLES MELVIN NEFF,
Fort Collins, Col.

Ganz to Assist Volpe Symphony.

Rudolph Ganz will be the soloist at the concert of the Volpe Symphony Orchestra at Carnegie Hall tomorrow night (Thursday). The program follows:

Overture, Fidelio Beethoven
Symphony No. 6 (Pathétique) Tchaikowsky
Concerto No. 2, A major Liszt
Symphonic Suite, Ueber's Weltenmeer (new, first time) Stahlberg

Tecktonius Recital at the Plaza.

Leo Tecktonius, the pianist, gave a recital in the grand ballroom at the Hotel Plaza, last night (Tuesday), under fashionable auspices. The artist played numbers by MacDowell, Grieg, Schumann, Scott, Debussy, Strauss, Gott-

schalk and Chopin. Giulia Allan, soprano, and Alois Trnka, violinist, assisted. More about this interesting event next week.

Goby Eberhardt's Violin System.

One of the late Wilhelmj's most distinguished pupils, Goby Eberhardt, is attaining notable results with his new violin method. Mr. Eberhardt, on account of a lung trouble, lives at Braunlage, in the Harz Mountains, in Germany. There he is surrounded by a class of enthusiastic disciples. When a boy of fourteen Eberhardt made the acquaintance of Camillo Sivori, whom he used to see practicing certain exercises with the violin alone, without the bow, and when he inquired into this, Sivori then explained to the youth the problem involved. That was more than thirty years ago. Goby Eberhardt has since worked out his own method, based on this system, which has brought about remarkable results. He does not believe in excessive practice, but lays great stress on the mental and psychological aspects of the case of each pupil. He treats them individually, according to his special system.

Academy of Dramatic Arts.

Thursday afternoon, March 26, the American Academy of Dramatic Arts will produce, for the first time in America, the classic Greek drama, "Choephoroi" ("The Libation Pourers") of Æschylus. The production will be given in the Empire Theater.

Willy Schweyda is the name of a new violin prodigy (seven years old) who has been creating a sensation in German and Austrian cities of the smaller size.

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LEIPSIK, March 4, 1908.

The twentieth Gewandhaus concert under the usual direction of Nikisch was the annual contribution to the orchestra's pension fund. The program had the overture to Mozart's "Marriage of Figaro"; a tenor romanza from Donizetti's opera, "Der Liebestrank," sung by Otto Marak, of Paris; the Saint-Saëns symphonic poem, "Le Rouet d'Omphale"; "Ossian's Lied," from Massenet's "Werther," and the Schubert C major symphony. This concert was highly enjoyable, just as every Gewandhaus concert is enjoyable, but in these weeks the orchestra men have been under the further routine of playing six operas in eight days, so they could not be expected to play with the enthusiasm which they otherwise have. This Schubert symphony is one of the Nikisch favorites, and there was most liberal recognition of his impressive leading in it. The tenor, Marak, has a voice of good volume, used in the typically Latin manner, which is very attractive when not heard too often. The "Werther" song of this program seemed to have only the minimum musical worth. Next week Ernst von Schuch, of the Dresden Royal Opera, will conduct as a guest of the Gewandhaus. The Leipzig born pianist, Wilhelm Backhaus, now of Manchester, England, will be soloist in the Beethoven E flat concerto.

Arthur Reinhold and Anatol von Roessel are among the foremost Leipzig disciples of the late Alfred Reisenauer. In January they gave an entire program of works for two pianos, and in February Reinhold gave his own recital. The first program had the Mozart D major sonata, the Schuman B flat andante and variations, Chopin's posthumous C major rondo, op. 73, the Saint-Saëns variations on a Beethoven theme, the first suite, op. 15, by Arensky and the Sinding variations in E flat minor. Reinhold's recital included the Schumann fantasia, and five Liszt compositions including "Benediction dans la Solitude," "Harmonies du Soir," the A flat concert etude, the "Walderauschen" and the "Venezia e Napoli."

The tenth Philharmonic concert of the Winderstein Orchestra brought for the first time here Emanuel Moor's orchestral variations, op. 63, on an original theme, also the Dvorák violin concerto, played by Franz von Vecsey; the Tchaikowsky fourth symphony and the Vieuxtemps D minor concerto. There must not be many musicians who follow Moor's works closely and maintain very much respect for his manner of composing. This set of variations

is not calculated to increase respect. It seems to be the usual admixture of sometimes interesting material thrown together as a sort of hodgepodge. But it must be remembered that Moor may yet write good music if he can acquire a reasonable continuity for his musical discourse.

The orchestra and Winderstein were well disposed. Von Vecsey played like a master musician and master among masters of his instrument. The audience was deeply indebted for a hearing of the valuable concerto by Dvorák. The work has frequent enough breaks in its motion to prevent the public's deepest enjoyment on a first hearing, yet it is deeply and nobly inspired. So are there a number of ungrateful passages, nevertheless Dvorák has been able for many minutes to employ typically violinistic technic for the delivery of genuinely musical discourse. It is such works as this that hold one to the conclusion, that, in view of the large volume of his output, Dvorák wrote less poor music than anybody.

Ernest Sharpe, of Boston, has chosen Leipzig as his residence for the few weeks in which he will prepare his London recital programs. He is accompanied on the trip by pianist J. Angus Winter and their mutual friend, J. G. Ramsbottom. Mr. Sharpe is glad to have the present opportunity to be near Max Reger and to get from him his ideas for the interpretation of the Reger songs. It will be recalled that in Boston, in November, 1905, Sharpe was the first to give in America an entire recital of the Reger songs. In London, November, 1906, he earned the distinction of giving the first Reger song recital in England. The enthusiasm of the Boston public extended a recital of eighteen songs to twenty-six, and the London public required seven repetitions. Some one in the latter audience had sent up a request for a repetition of the "Preludium." Notwithstanding Sharpe's years' acquaintance with the songs by this composer his enthusiasm for them is unabated, and this is significant of an artist who has been so industrious as Sharpe in taking up new music by all composers.

The young pianist, Stephanie Barth, played a recital to include Beethoven's "Thirty-three Changes on a Waltz by Diabelli," the Liszt B minor sonata, the Schumann "Papillons," and the Chopin G minor ballade. The tone she produced was often hard, but there was something in her mentality which was occasionally imposing in her reading of the Liszt sonata. It would be difficult to guess if the opposing elements will ever unite to make her art harmonious throughout.

The Swedish vocal quartet of sisters—Valborg, Olga, Sigrid and Astrid Svärdröm—gave a program of works for solo, duet, trio and quartet. Three voice numbers were Von Koch's "Leizjubil," Handel's "Tochter Zion," and the folksongs, "Der Kuckuck," and "Jäger und Häslein"; four voice works were Bellmann's "Opp Amaryllis," "Böljan sigmindre rör," "Storm och beljör," Mozart's "Ave verum corpus," Turini's "Hodie Christus natus," Mozart's four voice canons, "Ave Maria" and "Alleluja," beside the folksongs, "Phyllis und die Mutter" and "Mittommertanz." The organization gave much pleasure with the offering.

Kathleen Parlow's third recital drew a large audience at popular prices. She played the Paganini D major con-

certo, the Tartini "Devil's Trill," and, among other pieces, a "Tarantella" by Leopold Auer. Her playing seems to show improvement at every appearance, and finally her musical fantasia is becoming aroused. Notwithstanding repeated criticism, she persists in employing the broad glissandos through the positions. They are most annoying, but she seems to have reached that sentimental stage where the nature demands such effects at any cost. But for this detraction her art would present hardly a disturbing feature.

EUGENE E. SIMPSON.

Bispham to Address Singing Teachers Tonight.

David Bispham will address the National Association of Teachers of Singing, at Steinway Hall, tonight (Wednesday), on "General Principles in the Art of Singing." Mr. Bispham is a patron member of the association.

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A Moscow Jubilee.

Moscow, March 4, 1908.

In THE MUSICAL COURIER of January 29, 1908, there was a letter from Berlin, by Arthur M. Abell, in which the concert of a Russian conductor, D. Adsharumoff, was mentioned. "The most interesting number on the program was the 'Asiatic Dances' of the 'Caucasian Suite,'" so said Mr. Abell; "this is a movement full of local color, and very characteristic and effective."

The "Caucasian Suite" in question was composed by Ippolitow Iwanow, now director of the Conservatory of Music in Moscow, who, on February 8, 1908, celebrated the twenty-fifth anniversary of his career as a composer. He was born in 1859, at Gatschina, near St. Petersburg, and finished his musical education in the Conservatory of St. Petersburg, where he was lucky enough to have the famous Russian composer, Rimsky-Korsakoff, for his teacher. The first ten years of Ippolitow's activity were spent in Tiflis (in the Caucasus), where he was director of the music school and conductor of the Opera and symphony concerts. In 1893 he was made professor at the Conservatory of Moscow.

Ippolitow Iwanow is a composer of strongly national characteristics. Russian melodies of Slavonian melancholy and beauty are often mingled in his works with Oriental songs of strange and glittering colors. In every branch of music there are to be found masterpieces of Ippolitow's. The "Caucasian Sketches" mentioned above are the most popular. He has also skill in composing works of the largest scope, as the cantata on the occasion of the coronation of Tsar Nicolai II in 1896 in Moscow, which was conducted by Safonoff. The performance of it included 2,500 singers, seven military bands, the bells on two towers (erected specially for the occasion), and thirty-two cannon. Ippolitow's cantata for the jubilee of Poushkin, the beloved poet of Russia, had an immense success and was performed several times by persistent demand of the audience.

Ippolitow Iwanow is very popular and seems to be appreciated by his countrymen, as the celebration of his jubilee, which took place at a concert of the Imperial Russian Musical Society in Moscow, was a great personal triumph for him. Moreover, he may well be proud of the mark of sympathy he received from even the lowly ranks of the town's population, for whom he introduced "Musical Evenings for Work People," which are always largely

attended. On the occasion of his jubilee the work people, numbering thousands, received him at the concert with demonstrations that could not have been heartier for a king. And, indeed, in Moscow he is a sort of musical king.

ELLEN VON TIDEBÖHL.

BALTIMORE.

BALTIMORE, Md., March 22, 1908.

A creditable performance of Mauder's cantata, "Penitence, Pardon and Peace," was given at Christ P. E. Church Sunday night, March 15, under the direction of Miles Farrow, the choirmaster. The solo parts were sung by Mesdames Webster and Mottu and Messrs. Robinson

concerts in Baltimore next season. The program follows: Overture, "Sakuntala," Goldmark; seventh symphony, Beethoven; aria from "The Marriage of Figaro," Mozart; overture, "Carnaval Romain," Berlioz; prologue from "Pagliacci," Leoncavallo.

The following program was given at the Lyric Wednesday, March 18, by the Boston Symphony Orchestra: Concerto for strings and two wind orchestras, in F major, Handel; "Variations and Fugue on a Merry Theme," Reger; "Caprice on Spanish Themes," Rimsky-Korsakoff. The Handel and Reger works were played for the first time in Baltimore. In the enforced absence of Dr. Muck, owing to a painful affection of his dexter arm, the orchestra was led by Mr. Wendling, the concertmaster, and as an emergency man he proved himself wholly adequate. It would be well for conductors to learn to become ambidextrous, like Mr. Gericke, and thus overcome such a difficulty as the one noted here. The program was one of the "first time in Baltimore" variety. With the exception of the Handel concerto, Baltimore is content that it should remain so. With the conclusion of the Boston Symphony series, music lovers begin to think of the close of the season. The Boston course has been very successful, and the great orchestra will be warmly welcomed when it opens the new season next November.

A students' concert was given at the Maryland College for Women at Lutherville, Md., Saturday night, March 14. Arthur Oehls is director of the music department and teacher of piano. Howard R. Thatcher and A. Lee Jones are also members of the faculty, violin and vocal branches. A marked improvement was shown in the playing and singing of the pupils.

An interesting and useful little brochure has recently been compiled and published by May Garrettson Evans, the superintendent of the preparatory department at the Peabody. Its title is: "Questions and Answers on the Elements of Music." While the "booklet" is intended chiefly for teachers and students, it contains in-



M. M. IPPOLITOW IWANOW.

and Peacock. This choir is another sphere of Mr. Farrow's activities; he is choirmaster at Christ Church, playing the organ at the night service. In addition to his principal duties at Old St. Paul's P. E. Church, where he is both organist and choirmaster and headmaster of the Boys' School of St. Paul's parish, he is organist at the Temple of the Baltimore Hebrews' Congregation, Dr. B. Merrill Hopkinson being the director of the choir.

The fifth and last concert of the Philadelphia Orchestra took place at the Lyric, Monday evening, March 16, under the direction of Carl Pohlig. Campanari replaced Galski as soloist, as the prima donna was unable to sing on the changed date made necessary by the injuries that Conductor Pohlig received in the recent railroad accident. The concert was on the usual order of excellence, and it is sincerely to be hoped that the orchestra will give

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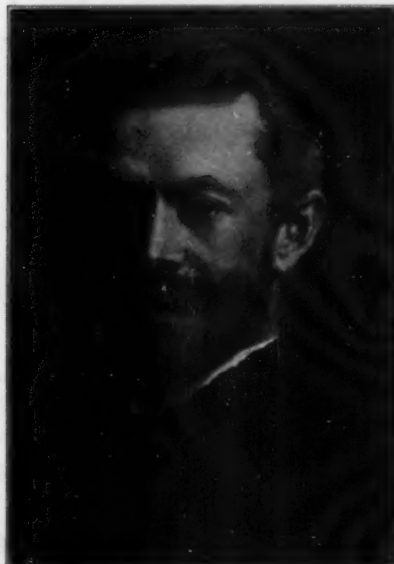
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Baltimore suffered from an embarrassment of musical riches on Thursday, March 19. In the afternoon Madame Schumann-Heink gave a recital at Ford's Opera House before an audience that completely filled every available space from pit to dome. The contralto sang superbly, her program including: Recitative and aria from Mozart's "Titus"; aria from "Samson and Delilah," Saint-Saëns; aria from "Mignon," Thomas; "Waltraute Scene," from "Die Götterdämmerung," Wagner; Adriano aria from "Rienzi," Wagner, and songs by Nevin, Chadwick, Carrie Jacobs Bond, Rudolph Ganz, and for the finale, the impressive "Prison Scene," from "The Prophet," Meyerbeer. Katherine Hoffmann was the accompanist.

Thursday night, the choir of the Mount Vernon M. E. Church, under the direction of James E. Ingram, Jr., repeated the cantata, "The Light of Life," by Elgar, with the same soloists who assisted in the previous production, March 1.

The United States Marine Band, under the direction of Lieutenant Santelmann, gave a concert at the Lyric, Thursday night, which the writer most regretably was unable to attend. All reports indicate that it was a most inspiring evening.

A recital which was scheduled for Friday night, March 20, was postponed to April 2, owing to the illness of Bertha Cushing Child, of Boston.

B. M. H.

Professor Loewe and his excellent Vienna orchestra gave a concert in Graz, and delighted a large audience with Bruckner's "Romantic" symphony, Beethoven's "Pastorale" and Berlioz's "Queen Mab" scherzo.

At a Beethoven concert given not long ago in Bremen under Panzner, the program contained the fifth symphony, the "Wellington" or "Vittoria" hodge podge (the master's worst composition) and the C minor piano concerto, played by the ten year old Spanish prodigy, Pepito Arriola.

Tina Lerner Coming Here Next Season.

The Leipzig correspondent of THE MUSICAL COURIER, in the issue of January 29, 1908, referred to the exceptional gifts of Tina Lerner, a young Russian pianist, who is coming to this country next season. Miss Lerner has studied with Godowsky for several seasons, and European critics are of the opinion that she has a wonderful future. At a recital given in the Kaufhaus, in Leipzig, last winter, Miss



TINA LERNER.

Lerner played an exacting program, in which she disclosed great feeling and flawless technic. One critic wrote:

The young artist exercised her amazing facility, always combining the finely rhythmic and musical elements. There was nothing for the auditor to do but to sit, listen and enjoy her art from first to last.

Miss Lerner played on this occasion the Mozart sonata in A major and numbers by Schubert, Gluck-Saint-Saëns, Weber-Godowsky ("Moto Perpetuo"), Chopin and Liszt.

Miss Lerner has played in Berlin and London. She will be in London during this spring, and will probably give a number of recitals.

Heinrich Meyn in Toronto.

Heinrich Meyn, the baritone, sang at a recital in Association Hall, Toronto, Canada, Monday evening, March 16.

He was most cordially received by a representative audience. Some of the Canadian criticisms will be read with interest at home and abroad:


Heinrich Meyn, baritone, in response to a vociferous encore for his first number, contributed Schumann's "Die Beiden Grenadiere." Equally successful was he in drawing his audience in three bracketed short numbers by Brahms, Schumann and von Flieitz. He acceded to the demand with "Adieu, Marie," sung in English, and so pleased was the audience that he had to appear again with another dainty morceau. His final three numbers, which ended with German's rollicking "Rolling Down to Rio," also elicited a "bis."—Toronto Globe, March 17, 1908.

As pleasant an evening as one could wish to spend was offered last night at Association Hall by Messrs. Heinrich Meyn, baritone, and Vladimir Rujitsky, pianist. The hall is especially suited to quiet evenings in vocalism and pianism. Mr. Meyn displayed a voice that was developed artistically in three registers. He sang sweetly throughout, and received well deserved encores. He essayed, possibly, too many songs in languages other than English. But the finesse of his intonation and phrasing were particularly evident in three lieder from Brahms, Schumann and von Flieitz. To these he added, as an encore, one of the daintiest songs in existence, the ever popular "Bon Soir, Marie." His baritone is hardly robust enough for the familiar "Soldiers Three," with the martial refrain from "The Marseillaise." But he sang it with feeling and the melodic quality which pleases an audience.—Toronto World.

An interesting program of songs and piano music was given at the recital of Heinrich Meyn, of New York, and Vladimir Rujitsky, the young Russian pianist, at Association Hall last night. Ten songs were contributed by Mr. Meyn, who has a baritone voice of large volume and compass, and pleasing, commencing with the Diaz aria, "La Coupe du Roi de Thule," a group of German songs, including a short composition by Brahms, Schumann's little song, "Der Arme Peter," and "Es liegt ein Traum," by von Flieitz. These selections were sung by Mr. Meyn in a finished and artistic manner, as were the four English songs which he gave. These were of a light and sprightly nature, and earned him hearty applause.—Toronto Evening Mail.

Friday, March 20, Mr. Meyn gave a recital in Boston, under the auspices of the Harvard Musical Association. He repeated the program presented at his New York concert, January 15.

Of a recent Bremen appearance of Mary Münchhoff, the American concert soprano, a correspondent of the Leipzig Musikalisches Wochenblatt says (March 5, 1908): "Her voice sounded somewhat thin and forced and revealed a great lack of firmness which affected the purity of the tone. Her delivery was reserved, and the songs of serious content did not meet with the interpretation due them. The program suffered from a certain monotony and finally became tiresome." Miss Münchhoff was heard in America some years ago.



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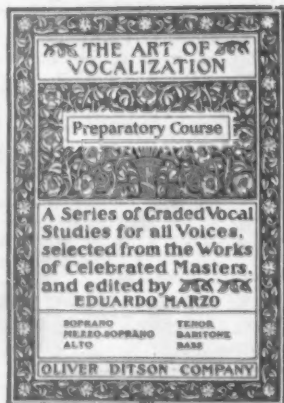
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THE SEATTLE SYMPHONY ORCHESTRA.

MICHAEL KEGRIZE, CONDUCTOR.

Herewith is reproduced a picture of the Seattle Symphony Orchestra, Michael Kegrize, conductor; rather, it is that section of the orchestra which plays at the Sunday afternoon popular concerts in the Moore Theater, and four performers missing at that. The regular symphonic orchestra has three score players, all picked men, who are able to interpret the most difficult modern works. Last week THE MUSICAL COURIER reproduced a notice from the Seattle Daily Times, in which special mention was made of the last program, containing Goldmark's "Sakuntala Overture," Mendelssohn's "Scotch Symphony," the "Peer Gynt" suite by Grieg and Weber's "Invitation to the Dance." Reminding readers that this is a sample program of the Seattle Symphony concerts, attention is called to it, for it shows the dignified standard of this orchestra.

greater part of that season has now passed into history—a bit of history that bears a most cheerful message to the music lovers of Seattle.

In spite of untoward business conditions, the symphony concerts have shown a steady increase in patronage, a most notable advance in the quality of the work done by the orchestra itself and an astonishing development in the musical taste of the city at large, brought about largely through the institution of weekly Sunday afternoon concerts, played at popular prices and designed to popularize the orchestra itself, to increase the clientele of the heavier symphony concerts and to inculcate in the masses a love for the works of the great masters as well as the representative selections by the best of modern writers.

The establishment, upon a permanent basis, of the Seattle Symphony Orchestra was due both to an awakened civic pride and to a direct demand for an organization, lacking until the present season, which could adequately render the completed works of the master composers and give the city more and better music than it had

chestral compositions, although Director Kegrize has not let the ever present tendency of the professional musician sway him into the selection of masses of numbers which would have a minimum of interest to the average listener. His programs have been nicely balanced; they have been understandable; they have awakened time and again the expression of a wish by their patrons that they might be heard over again in their entirety. That they have been played as seldom before in the Pacific Northwest is equally true, and that their effect upon the musical life of Seattle has been far reaching and uplifting cannot be doubted.

Seattle is to give a great exposition during the coming year, and it is highly essential that the city should possess an orchestra of this kind, thoroughly trained and in practical endeavor during the half year that Seattle will be the host of the cultured people from all parts of the world. The Seattle Symphony Orchestra is to go forward, not backward, and long before the throwing open of the exposition gates it will have taken rank as one of the most complete and best equipped instrumental organizations to be found in the country. The Seattle spirit has never had a worthier exempli-



SEATTLE SYMPHONY ORCHESTRA.

Travelers returned from the Coast report the altogether admirable concerts given by Kegrize and his men, no less the enthusiastic and immense audiences which support the concerts. A full page of the Seattle Post-Intelligencer of March 1 contains pictures of the orchestra; Michael Kegrize, conductor; the concertmaster, Johann Marquardt; Madame Marquardt, harpist; and J. W. Sayre, manager. The following extracts are taken from the article published in this progressive daily paper:

During the early fall months of 1907 the Seattle Symphony Orchestra, a representative body of Seattle citizens, organized upon a practical working basis, brought into being an orchestra of fifty-two representative local instrumentalists under the leadership of Michael Kegrize, a musician of talent and ability, and announced a series of symphony concerts, to be given at intervals of one month during the fall, winter and spring months of 1907 and 1908. A

ever before enjoyed. In previous years the city was dependent for its renditions of compositions of this caliber upon the occasional visits of the great Eastern orchestras, such as the Chicago Symphony, the Metropolitan players, under Dusa, or the brilliant array of foreign artists under the baton of the gifted composer, Leoncavallo. Most praiseworthy efforts on the part of Harry West and others to maintain a local symphony orchestra had not met with complete success because of the lack of a strong business organization which could carry along the financial burden invariably entailed by an organization of this description during its earlier seasons.

Much of the growing popularity of the orchestra must be ascribed to the wisdom with which Director Kegrize has chosen his programs. The popular concerts have been avowedly light and so fashioned as to be very generally attractive to the lovers of good music of lesser development than the completed symphonies of the old masters. As a rule vocal soloists have appeared at these affairs, forming a pleasant interlude in the orchestral share of the concerts. The symphony programs have represented the highest type of or-

chestration than in the support which the citizens have given to their own symphony players.

The Seattle Symphony is today a complete modern orchestra. In addition to a full complement of first violins, every instrument is represented, including two flutes, one piccolo, two oboes, one English horn, two clarinets and one bass clarinet, two fagots and one contra-fagott among the wood-wind instruments, and, among the brasses, four French horns, four trumpets, three trombones and one tuba.

Director Michael Kegrize received his musical education in Europe, having studied with the best masters in Berlin and Leipzig. He was the protégé of Carl Reinecke. Early in his career Mr. Kegrize won the Helbig prize in Leipzig for musical compositions and conducting with his "Jeanne d'Arc" overture, scored for full orchestra. On his return to America Mr. Kegrize continued to devote much of his time to symphony and choral work and had many occasions to display his talent in New York and Philadelphia. He is the author of many piano compositions and songs, and his children's songs have a wide circulation.

ESTABLISHED JANUARY, 1880

PUBLISHED EVERY
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Back numbers will hereafter be 25 cents per copy.

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All communications should be addressed to THE MUSICAL COURIER and not to individuals, if prompt attention is desired. The letters addressed to individuals are not opened or referred to until the regular mail has been disposed of; hence they are always subject to delay. Furthermore, it is the desire of the paper to have the mail addressed as above and not to any of the staff and not to the editor, who is frequently absent from the city.

Nobody lost his voice this winter crying for "Parsifal."

The Evening Journal tells of a baby girl of three years who composed a song. A cradle song, as it were.

HAMMERSTEIN is talked of as a candidate for the red ribbon of the French Legion of Honor. In New York he has long ago won the blue ribbon of the Legion of Those Who Do Things.

HAMMERSTEIN announces that Tetrassini is engaged by him for twenty performances next season, and Mary Garden is also engaged for the same number. It might be easy to predict that Tetrassini will sing here at least twice twenty times.

An article on Gatti-Casazza will be found in this issue of THE MUSICAL COURIER, and as it is from the London Daily Telegraph, it is duly credited to that paper. Last Sunday's Sun had a collocation of the very same article and published it as an original London letter. Such is daily paper journalism in New York in the twentieth century.

The season at Covent Garden this spring will be limited to thirteen weeks and will not include Caruso. The business depression in Great Britain has also interrupted "at homes," and the consequence is rather serious for the many musical people depending upon this form of engagement for their revenue.

The news wires of our leading New York dailies reported the fact last week that Mr. and Mrs. Paderewski bought four chickens in Kansas City. It was not stated whether they ate them at the shop or took them to the hotel. Also, the remarks of the chickens were not quoted—an amazing oversight on the part of our enterprising news contemporaries.

The musical historians of the New York dailies all agreed last week that Lucca's debut in this city was made at the old Academy of Music, as Selika, in Meyerbeer's "L'Africaine." A search of the records reveals the fact that the New York premiere of Paulina Lucca was at Hoym's Stadt Theater, on the Bowery, as Marguerite, in Gounod's "Faust."

Dr. Muck bid goodbye to New York on Saturday afternoon when he conducted the Boston Symphony Orchestra with Haydn's "Surprise" symphony, the overture to Mozart's "Marriage of Figaro" and Beethoven's fourth symphony. As a symphony conductor, showing profound musicianship and a splendid command of his forces, Dr. Muck has established himself thoroughly with musical New York. The completion of his services here is universally regretted, coupled with the hope that

he will not remain absent permanently. Berlin must be congratulated on his return to that city, which will be the gainer through our loss.

The vernal season is here and with it the annual spring poet has returned, sounding his sentimental lay as shyly and as haltingly as in other years. Thanks be to Orpheus, we have no recognized class of spring composers! Publishers all agree that the musical muse seems to produce best in winter, when composers seem to need coal and warm socks as badly as that portion of humanity unkindled by celestial inspiration.

A JAPANESE fleet has gone to Hong Kong; there is trouble in Hayti; Austria and Russia are at daggers drawn about the Salonica Bay question, and the United States is engaged in its perennial squabble with Venezuela. However, the only war in which New York is interested is that of opera, in the domains known as the Metropolitan and the Manhattan. The musical cannonading has been less severe recently, but there is every prospect of a resumption of hostilities next season.

OSCAR HAMMERSTEIN's season of opera at the Manhattan now drawing to a close has been unprecedented in the establishment of a new principle in grand opera. He is the first man in the history of music who has, unaided either by subsidy or any kind of subvention or box holders' support, succeeded in making grand opera a financial success. He has exploded a tradition and he has shown what energy, supported by brains and enthusiasm, can accomplish.

TOSCANINI had an offer from Buenos Ayres for three years, fifteen weeks' season each year, for 400,000 francs (\$80,000), which he renounced in order to join Gatti-Casazza for the Metropolitan. The period would have been long because of the great distance from Milan to Buenos Ayres, which involves a long voyage. There is a \$6,000 per month salary attached to the Metropolitan engagement. The South Americans are very enthusiastic on Toscanini and the work he has already done at Buenos Ayres.

BOSTON is under the impression that Dr. Muck will return and become the permanent conductor of the Boston Symphony Orchestra after Fiedler's first year. Maybe the wish is the father to the thought in this case, but there is no use indulging in guesswork. One thing is sure, and that is if Dr. Muck returns he will be here, and if he stays permanently he will be here until he leaves. Somehow or other these cold facts apply to musicians as much as they do to meat eaters and money lenders and macaroni makers.

THE circulation of THE MUSICAL COURIER in Europe is a well known fact and feature that has been considered a part of the musical life of two continents for many years now. The cultivation of the English language in Germany, in northern Italy and in Paris particularly, where the police, even, are now being educated in English, has made THE MUSICAL COURIER accessible to everybody, particularly to the journalists of all nations. For that reason many musicians utilize THE MUSICAL COURIER for the purpose of having their works and their work done in this country known in the musical circles of Europe. There are more MUSICAL COURIERS shipped every week to Europe than the combined numbers of all the European musical journals printed in a whole year amount to. This work has been going on steadily and without cessation, and has cost thousands of dollars and continues to represent one of the biggest expenditures of this office, but it makes THE MUSICAL COURIER, so far as our relations with Europe are concerned in music, the one unique link that has no counterpart.

REFLECTIONS

ON WILSON, AMERICAN MUSIC, CONDUCTING, ETC.

Last week recorded the death of two gentlemen who were interested in musical matters and who lately met under circumstances brought forth by the changes that were made in the Metropolitan Opera House, but who otherwise would not have met, for some time, at least, on musical affairs. The one was Mr. George G. Haven, president of the Metropolitan Opera House Real Estate Company, the company that owns the building in which the Metropolitan Opera Company gives its performances; the other was Mr. George H. Wilson, manager of the Carnegie Institute, in Pittsburgh, formerly manager of the Pittsburgh Symphony Orchestra, and at the time of his death manager of the Cincinnati May Festival. Pending the negotiations that resulted in the appointment of Mr. Gatti-Casazza and Mr. Dippel, some of the gentlemen interested in opera in this city suggested the name of an American, for the reason that some American might be chosen for the post or for one of the posts, and I was requested to name a gentleman who might, through his influence and his past association with music, become an available candidate. I requested Mr. Wilson to come to New York and he and Mr. Haven met in my office. Mr. Wilson secured the endorsement of Andrew Carnegie, Mr. Morgan, Mr. Frick, Mr. Phipps and others, who met the gentlemen connected with the Opera control, but it was too late; the selections had already been made. Had, however, an American been chosen, I am quite sure that Mr. Wilson could have had a great advantage over most endorsements, which came on the strength of his success in Pittsburgh and his association for so many years in an active manner in America.

Mr. Wilson was the correspondent of *THE MUSICAL COURIER* in Boston in the early days of this paper, and then later became interested in a musical paper, and subsequently became secretary of the Bureau of Music of the World's Fair. Then he became manager of the Thomas Orchestra. After that he went to Pittsburgh to take charge of the Carnegie interests, and later on became the manager of the May Festival. He was thoroughly equipped for his post and his transactions were always unquestionable.

An interesting episode in connection with Mr. Wilson's associations with this paper relates to the effort made by the clique of New York musical critics, who succeeded, by their combined attacks on *THE MUSICAL COURIER*, in interesting Mr. Wilson, who contributed some literature in the shape of a letter, and this letter was published. Shortly afterward Mr. Wilson apologized, stating that he was not thoroughly informed on the matter, did not understand its purpose, and, as I could see very readily how he had been misled, why, there was nothing to be said further about it except the explanation, and our old relations were readily restored.

It is a strange thing to reflect upon that matter of nearly six years ago. The critics and some of their friends celebrated a verdict of libel against this paper before the courts had decided on the case, and the case went the other way. It has been a standing joke since. They really celebrated what they thought to be a fatal blow to the paper, when, in fact, the case in itself resulted in one of the most successful advertising feats that ever was known in journalism, and these people themselves, of course, added to the advertising through their conduct. Wilson saw through this and never recovered from it—that is, from enjoying the comical aspect of it.

It is too sad to think about, that a man of his age and his energy should by accidental means be removed from his activity. He was just in the very heyday of his work and was accomplish-

ing great results. He leaves a widow and an interesting family and many friends.

American Music.

Dr. Muck, on Thursday last, gave the people of New York who know anything about these matters an American program, consisting of Frederick S. Converse's dramatic scenes called "Jeanne d'Arc," Charles M. Loefler's "A Pagan Poem," and MacDowell's "Indian Suite." It seems to be one of the fatalities that run along the channel of time that our American composers will write on foreign topics, mythological or otherwise, or historical. MacDowell's "Indian Suite" is a native idea, but, as we published some time ago in this paper, nearly all the more important works of the American composers are on European subjects, or mythological subjects, or subjects taken from European texts. We must get away from our native associations in listening to these works and still return again to the fact that a native or some one residing here has written them.

Mr. Converse is one of the men who has studied instrumentation, and instrumentation seems to be one of the forces of the present day, even to the frequent disadvantage of music. There is no question of the high ideals, there is no question of the broad scheme laid out by Converse; there is no question even that he is a man who understands his work and who has a very deep and comprehensive appreciation of the wealth of harmony, and I do not believe in following the plan of the critics in attempting to analyze such a work or follow the program book. It is merely the impression that it made upon me that should be given out. It struck me that Converse has blood, power, strength, material within him, and that he has not found his footing yet.

Somehow, through the ratiocination of the human mind, there has been created, outside of the social body in the intellectual life, a class or a genus, or, let me say, species called the critic, and that species can never hear things or see things as the ordinary human being or the creative mind sees them. The critics cannot hear Mr. Converse's composition because the critics know him personally. That knowing is an error. If they did not know Mr. Converse, could not speak to him, could not correspond with him if he were living on the North Pole, or somewhere among the troglodytes, major or minor, and these people could not reach him, why, they would have a much different view of his work than they have today, when they can take a cocktail with him when he comes to New York. So it will not do to be on familiar terms with this class or species called critics if you want criticism, and that is what you want from them, because that is what they are here for. That is what they live on, what they feed on, and they have to deal it out, because if they do not, why, they become congested, and Heaven only knows what would happen then.

My opinion is that none of these critics could write as good work as this work of Converse's, and if you will tell them that, they will say it is not their business to write it. It is their business to criticize it, so that Mr. Converse stops and does not do any more writing. Then they will be completely happy and satisfied. Now, the way for Mr. Converse to do, if he wants to continue to compose, is to get away from these critics or go to some country where he does not know the critics, and then he will get criticism that will center itself upon his composition without thinking of him personally.

It is always fatal when the critic must remember that he knows the composer, because there is something doing with him or there is nothing doing, and the criticism is generally affected one way or the other by these conditions, and here I do not mean to infer that it is a case of money. Not at all. Something doing means in this sense the natural amenities of social life

and of personal acquaintance, the good impression or the bad impression that may be made—the incident; these small matters of life that affect people in their opinions regarding others. The solidarity of friendship is, at least, not the best basis upon which a critic's opinions can be cultivated. The two things do not co-operate healthily, but rather stealthily. I am not very much interested whether Mr. Converse will accept my views or not, but they are not given to him solely; they are given to all who write or who appear before the critics, particularly in this big provincial town. People must keep away from the critics if they want criticism. If they want the kind of material that was handed out (as we now call it on the street) in the Friday papers, why, all they need to do is to be on terms with these critics. The latter have been too often shown not to be conclusively and absolutely true.

Now, about Loeffler. No one will gainsay but that he is one of the greatest of musicians in America. He handles the subject masterfully. He takes up this "Pagan Poem" and he extracts about all that can be taken from it for musical adaptation from his point of view. Now, if he would not say anything at all about it, would give it no name at all except to call it a Symphonic Poem or something of that kind—technical name—I think we could do much more with that composition. It seems as if it would give us a great opportunity for a more comprehensive grasp of the work. Pinning it down to a title limits our freedom. We cannot get away from that fixed title. Now, maybe Loeffler wants to hold us down to it. He has a story to tell and he tells it well; he is an orator in music; he is a workman; he is an idealist and he is even a dreamer, but he does not dream in his music; he tells the story without stint—stentorian, rather. It is a most interesting composition, looked at from all points of view as a piece of instrumental workmanship, as an invention with copious material, and as a richly colored musical poem.

Mr. Gebhard played the piano part, which seems to be the leading orchestral figure in that work, with remarkable surety and from memory, constituting a feat which was exceedingly difficult, because of the most involved passage work, contrary rhythms, minutiae of dynamic detail and keyboard difficulties rare in the study of the piano. How Mr. Gebhard ever managed to get this thing into such shape that he could memorize it and carry it through with such success is astounding. He must have devoted the keenest attention and study to it, and it stamped him as an artist of high rank in the professional musical field outside of his piano playing. He had a responsive instrument, beautiful grand piano, that spoke as eloquently as Loeffler's music.

Coming down to Loeffler, I wonder what his nationality in music is. He does not write American music. Certainly not. He writes French music and German music interlaced, interwoven. He is very stalwart at times, like a Teuton, and yet he is very delicate and very subtle, like a Frenchman. He does not live here all the time. He resides outside of Boston, taking care of a friend who is ill, thus devoting his time to a work of goodness and

kindness that stamps him as a noble character, but when he can get away he goes to Paris, and to France, outside of Paris. He inhales an entirely different atmosphere. I cannot very well understand what position he claims. He is not an American except by residence or semi-residence, occasional residence. His music is not American and his topics are not American, his text is never American; it is mystical and mythical or classical, just as he chooses. He does not care for the Revolutionary War; he is not interested in the storms encountered by the Mayflower or the cauliflower. I do not know whether he has ever visited Plymouth Rock. He does not even care for Medford rum. He knows something about the Boston Common because he has crossed it thousands of times, but there is a doubt in my mind whether he has ever visited the Massachusetts Historical Society Rooms and whether he knows very much about the inside history of Paul Reveré and his ride. I am sure he does not know the names of the leading battles of the Civil War and does not know who the man was who issued the greenbacks that saved us. Now, there is no affiliation between Loeffler and our history and evolution. Is he an American composer? Philip Hale might answer. I cannot.

MacDowell's "Indian Suite" has been treated fre-

ists were driven to suicide by hunger and exposure.

It will be remembered that Mark Hambourg stated some time ago, last year, in one of the London papers, that the average income of the London pianist was \$5 a week. These people in Vienna make \$2 a week. It does not cost as much to live in Vienna as it does in London, but \$2 a week is pretty cheap. The trouble about it is that most of these pianists are really excellent players, and as for technic, it is entirely out of the question—they can play anything—and yet, if you meet one of them on the street and suggest that he might get an engagement in America, he will immediately ask \$6,418.16 a week, with a guaranteed deposit. I know a pianist in Vienna who is making more than \$2 a week, who says he is going to get \$1,000 a night in this country and all his expenses paid when he comes next time.

Every time he plays he is going to get \$1,000. It is guaranteed to him, and his expenses, too. He is the man these Vienna pianists ought to call on to see if something cannot be done to help them. He has a broad, sympathetic soul, he is a man of liberal views, he is without prejudices, and he is a most grateful person. After a paper has published thousands of articles about him he subscribes and

he pays his subscription. Now, he is the kind of a man that these poor people, male and female pianists, these three thousand starving piano pounders, ought to call on and see if something cannot be done. Suppose he sells one of his American concerts right now and distributes that \$1,000 among these three thousand pianists or whatever number there may be that will accept the money. There is a chance at once for \$1,000. If he will give one of his concerts in this country for the benefit of THE MUSICAL COURIER, THE MUSICAL COURIER will send \$1,000 to these poor pianists in Vienna, and he can gather their names and send them in with their addresses. Let's do things practically in music. Musical theories

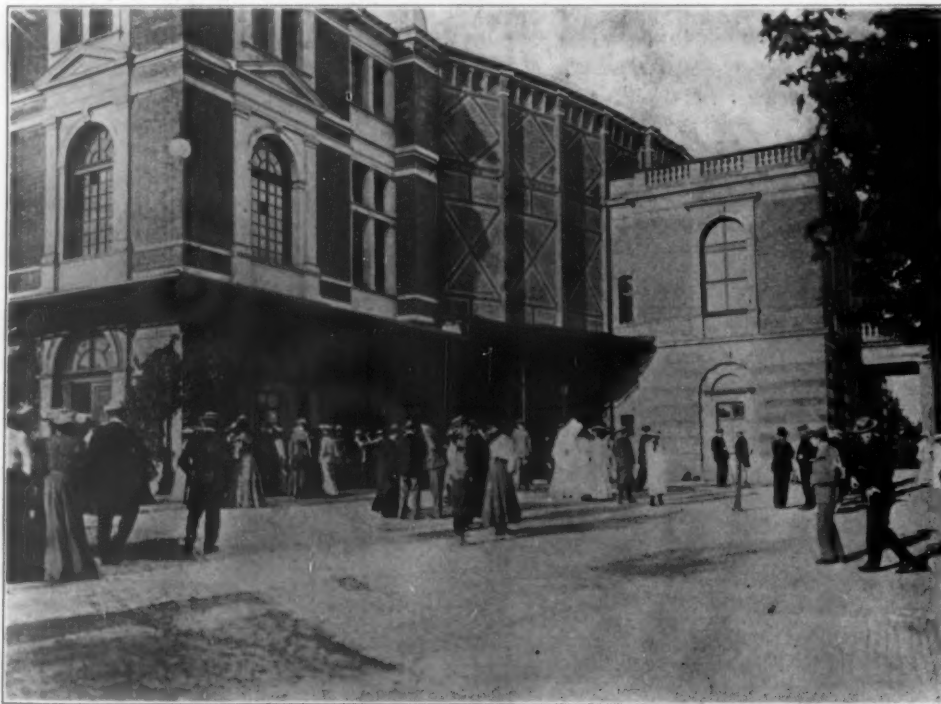
are very good, but they produce nothing. Practical music is the only thing that produces, and here is a suggestion. No doubt he will fall in with it, because that is the kind of man he is.

In England.

(From London Punch.)

[Showing the growth of appreciation of purely British talent.]

A special feature of the Kidderminster Festival will be the appearance of the Kutzo-Vlach male voice choir from Mitrovitz, which will contribute a number of a cappella compositions by Mirza Schafy, Pomponius Mela, the late Admiral Jauregui-berri and M. Papadiamantopoulou. The Kutzo-Vlachs will sing on horseback, according to their national custom, and will be conducted by Prince Bulbo Gorky, the hereditary hospodar of Crim Tartary. The list of principal vocalists is not yet complete, but at present includes Mlle. Marie Pobedonostzeff, Mme. Ladoga Gogol, Signora Eusapia Pallavicini and Fräulein Emmy Krump. The general conductor of the Festival will, of course, be Signor Enrico Bosco, whose long residence on the



ANOTHER VIEW OF THE WAGNER THEATER IN BAYREUTH.

quently here, and consequently there is no necessity for any further discussion.

Sorrowful.

The other day the New York Journal published the following cablegram from Vienna:

THOUSANDS OF PIANISTS ARE, STARVING IN VIENNA.

Average Player Cannot Make More Than \$2 a Week.

Vienna, March 14.—Three thousand pianists, male and female, are slowly starving in Vienna, according to statements made at a mass meeting of those unfortunates. There was not a single healthy looking or well dressed person in the crowd. The great majority of the men were without overcoats, the women wore short jackets, but no furs or ornaments.

It was reported that the average Vienna piano player cannot figure on making more than \$2 per week. According to police reports, 60 per cent. of the Vienna pianists live in the cheapest kind of lodging houses, and only a very few have a decent home. During the past winter a number of pian-

shores of Lake Baikal will enable him to cope with the difficulty of conversing with the chorus and orchestra, many of whom have been imported at great expense from the steppes of Central Asia.

No new composition will be presented at the Bootle Festival, but M. Achille Poupinard's "Topinambour" and Boleslas Tchitchikoff's "Goulash" suite from his opera "Paprika Kibobsky" will be given for the first time in England. The familiar works to be interpreted will include Sibelius' "Finlandia," Moussorgsky's symphonic poem "Kolokol," Slaviansky's symphonic "Samovariations" and Napravnik's oratorio "Skanderbeg." Among the singers engaged for this festival are Fräulein Ilma Volkonsky, Mme. Goremykin, Mlle. Nathalie Bumpovitch and M. Igor Gollivogsky.

Mr. Henry Wood will conduct the Great Yarmouth Festival in September, and the soloists already engaged are Mme. Leonora Bourboule, M. Alix Metchnikoff, M. Annibale Capillarius and Fräulein Fritz Kitchivitchikoff. The principal choral and instrumental works to be performed are M. Ole Brok's "Abracadabra" variations, Richard Strauss' "Struldbrug" symphony and Signor Cyrillo Scotti's "Aeroplain songs" for bass solo, full chorus and benzoline obbligato.

In America.

(From THE MUSICAL COURIER.)

[Showing the growth of appreciation of purely American talent.]

At the approaching Fourth of July national celebration of the Independence of American Music, the Calabrian trombonist Signor Subrosa will play the celebrated solo "Gimmi de Mun" by Nasi, the socialist of Cannedabia. The chorus, consisting of the members of the San Parlo orchestra of Sinigaglia, specially engaged for the Stars and Stripes cantata of Herr Ungezogenheit, of Regensburg, will sing the text, translated from German into the Neapolitan dialect, in Italian. The director is Fritz Koppelheimerburger, of the Stadt Theater of Untergrombach on the Neckar. The soprano soloist is Mlle. de Espimé, recently of the opera at Algiers and now of the Opera Comique of Nemours. It will be remembered that she made a successful concert tour of America from coast to coast with Signora Pulla de Chaina in 1899, accompanied by Feodor Drinkowsky, the renowned pianist of Nova Zembla, whose brother, Colonel Drinkowsky, was subsequently drowned in the Sea of Ochotsk while trying to save a Japanese admiral from the jaws of a shark.

The quartet for the Oklahoma Centennial Celebration has now been selected, and will consist of Mlle. D'Ubevilliers, of the opera at Spa, first soprano of Thionville and Bourdelais; Signora Bombazino, of the opera at Lake Como and the Teatro Comunale, Stromboli, known for her low alto, for whom Leo Parmessino wrote the part of Luciana in the opera "Angelico Spaghetti"; Senor Medina Canova del Sopa Castillo, of the Teatro Liceo, Sierra Nevada, tenor, and Migel Stankobosky Strogon, basso profundo of the Ekaterinoslov Tartar Emetic Quartet. Among the works to be produced are "Dolla per Dolla," requiem for wind instruments and bassoon, the solo part to be taken by Svesleven Umpovitch van Knusser, grandson of the Antarctic explorer, Panda Oblovitch, whose frozen body was recently discovered on Mount Kilimandjaro by the Duke d'Abbruzzi. The requiem was dedicated to him by Kamarinskoy, first harpist of the Astrakan Caviar Regiment, in barracks at Irkutsk.

The new opera "Salami," produced at Bologna under the direction of Maccaroni, will have its first rehearsal at the Bluepoint Opera House, Sea Gull, Long Island, on Labor Day. The libretto is by Vesuvio Maggiore, and Fräulein Wurst, of the Royal Opera of Osnabruck, will sing the part of the

heroine. Bogodar Umbilitchky, Stevedor Kambraskoy, Olgai Sausagakitch and Madam de Languy Saucisson will participate. The publishers are Copiangini Fratelli of Appenino.

Ipstovitch, the violinist, who made such a profound hit at his last concert in Siebenburgen, where he was recalled by actual count seventy-two times after his G string broke, is engaged for a concert tour beginning Christmas and ending next New Year's at Magdalena Bay, where he will be saluted by the United States fleet under Admiral Nevans.

The grand pianist Pignos Warsonowsky, who plays two pianos at each recital and breaks one of them in two before he gets through, will tour America next season, receiving \$8,000 in advance for each recital, besides all his other expenses. He will invest the money at once in the new Japanese loan, and has given his bankers notice to that effect.

Among the operatic stars to come here next season the following have already signed contracts: The soprano Flatorowitch Inkaspotti, of Dalmatia, formerly of the Cetinje Casino; Signora Belladonna, of the Teatro Salsominora, contralto; Ivanovitch Kipsokov, of the Imperial Opera at Saghali, tenor, and the baritone Navarre d'Enterriere,



MAX BRUCH.

Who is still at work composing.

of the Opera at Moulin Rouge. Kisskivotch Povloskoy de Bank, conductor at Kulm, formerly at Camambert, is also engaged, and there is a rumor that Topolobambo Damfullo, the high C tenor of the Samarcand trio, is coming. His brother, the aeronaut of the Adrianopolis Automobile Club, will join him here and give some exhibitions on the Madison Square tower. Charley Smith, of New York, will assist him by holding the rope free of charge. The field glass concession has been secured by the Monocle Society of Brussels, which will charge five dollars a look. The company has booked passage on the Austrian Lloyd steamship Ragusa, and its members will live on board in the harbor, where their laundry work can be done without expense.

Tito Melemo, the impresario of the summer concerts at the cataracts of the Nile, is negotiating to bring his whole company of Bedouin singers here for a season at Palm Beach. The Abbesynian Drum Corps, by consent of Menelik, will accompany the sheiks, and there will be quartet concerts of four sticks. No doubt they will make even more than the usual hit. Dr. Knook, of Sondershausenheim, will direct. Among the special numbers they play the Todeslieb and Balakierov's Icelandic Lap-

land symphony. The celebrated Timbuctoo Reverie on Lake Tchad is their battle horse. It was written in prison by Prince Krotapout.

Isachar Matzaseater, of Cracow, formerly chas-san at Inovarotzlov, has been secured by the Lobster Conservatory of New York as teacher of English diction. He leaves for America via London, where he will buy an English-Polish dictionary, as none can be had east of that town.

"Leonora" No. 3.

As an introduction to the last scene of "Fidelio," which was played for the first time this season at the Metropolitan Opera House on Friday night, Gustav Mahler played the No. 3 "Leonora" overture. The orchestra was the Metropolitan Opera Orchestra, consisting of New York musicians. It is doubtful if ever a performance of that kind was heard before in this city. I can say that so finished, so complete in every detail, so expressive, so tempered and yet so dramatically powerful a performance as that overture has never been given in this city. It was the acme of perfection in orchestral conducting. It made an exceedingly deep impression on the audience which is not accustomed to the classical overture.

After hearing that, can any one blame THE MUSICAL COURIER for paying no attention to the orchestral concerts given in this city by men like Safonoff and Damrosch? Is there any use to go to hear these Beethoven concerts given by Mr. Damrosch with a New York orchestra also? Does not this prove conclusively that it is not the New York musician, not the New York orchestral player, but that it is the conductor who is responsible for all this chaotic conducting? There can be no genuine public support expected when the orchestral treatment is so indifferent, so careless and so unfit musically or artistically. We were convinced again on Friday night that attention, with knowledge and idealism as a basis, will produce results with New York musicians. You can appeal to these men. They are all interested in their music. It is their profession, it is their life, it is their constant talk, it is their discussion, and if there is anything a musician loves, it is to participate in the performance of a work under the masterful hand of a person who can authoritatively dictate exactly what should be done, and whose manner of dictation, whose method and whose authority will produce response.

These musicians all love to play well, but they cannot do it in these concerts in New York City under these conductors that are well known. It is impossible, because they do not respect the conductors themselves. The two Damrosches can secure no results from these musicians in New York because the musicians themselves refuse to believe in the work. That is the general talk of the town among musicians, and it is known everywhere wherever musicians congregate, and persons who have attended these affairs for a third of a century, like myself, are supposed to have some information and knowledge on this subject and know whereof they write. The lackadaisical manner in which the musician attacks these works under these conductors is in itself the direct proof of their indifference to the whole scheme, and consequently we can get no good orchestral music here. The musician himself cannot be driven into that exalted condition of reverence for the work unless he has a conductor to direct him such as Mahler. That is the only time when he will play properly and then he will do work and great work. It was a magnificent performance on Friday night, that No. 3 "Leonora." Magnificent! There is no use going to New York concerts after that.

Just the same thing applies also to Dr. Muck's conducting of the American program Thursday

night, in Carnegie Hall. The playing of the orchestra was superb.

On a Pianist.

There is something interesting here from the Oakland, California, Enquirer of March 7, on a concert given in that city. Mr. Alexander T. Stewart is known as an excellent musician, writer and critic, and a man who says what he thinks and believes what he says, and I think it is due to him to publish this:

From out the discord of varied opinions concerning the Oakland concert of Paderewski, there is at least one note of criticism which is generally sounded, and that is regarding the element of commercialism which, to such a large extent, characterizes this artist's present attitude toward the American public. The writer was not present at the concert last Friday, but from conversations held with local pianists and other persons who know good piano playing, it is evident that the slipshod manner in which the artist played certain numbers of his program is to be explained in no other way than by an indifferent attitude toward his audience—whose dollars already being safely in the strong box of his treasurer, it matters little to him how he played his program, certainly not a representative or supremely interesting program in the first place.

Then the peddling of analytical programs and photographs of the pianist during the concert—akin to the peanut and lemonade boy at the circus—in order to extract a few more dimes from the "dear American public." Hawking of this kind, if it have any place at all in a concert by the world's most famous pianist, might well be confined to the foyer of the theater, and not be made a concomitant of Chopin nocturnes and etudes. In fact, the presentation of an analytical program to his concert patrons would not make much of a drain upon the resources of Mr. Paderewski, and would serve to give at least a tinge of sincerity to the remarks he is fond of making to eager and sympathetic representatives of the press regarding his interest in the development of music in America. The symphony orchestras in the East furnish their patrons with explanatory programs free of charge. Why might not Mr. Paderewski help along the good cause of the diffusion of musical knowledge by doing likewise?

There is another phase of this Paderewski business which deserves severe condemnation. That is the silly, almost disgusting, demonstrations made at his concerts by a crowd of emotionally overwrought women. According to the newspaper reports this was carried to excess at the San Francisco concert, and almost resulted in personal injury to the pianist. Such exhibitions of bad taste, not to say vulgarity, are disgusting to any right minded person who has some regard for the dignity of the art of music. When such displays are tolerated it is not to be wondered that so many of the practical men of the world look upon music as a profession suitable only for a milkmaid, and consider the average man who makes a calling of the art a weak minded, sentimental sort of creature, devoid of any manly qualities, and chiefly fit for the admiration of a lot of light headed women.

In closing these apparently drastic comments upon certain phases of Paderewski's concerts, the writer desires to correct any impression which may have been given therein that he holds Paderewski's powers as an artist in light repute. On the contrary, Paderewski is for him the greatest of the pianists before the public today. There have been occasions in the past, as, for instance, the Oakland recital of his visit a year or more ago, when he played as he has heard no other pianist before or after play. It is regrettable, indeed, that so great an artist should give evidence now that he has grown to care more for the dollars of the American public than for that same public's opinion of his art.

However, to show that this is not only limited to the few papers on the Coast, I publish herewith another statement on Paderewski from the Los Angeles Pacific Outlook, March 7:

POUNDING PADEREWSKI.

Ignace Paderewski gave a beautiful exposition of piano pounding Tuesday night, March 3, at the Auditorium before an audience of nearly 3,500 people. It is rather difficult to understand how a pianist of Paderewski's ability has been able to establish for himself a reputation, which, judging from the

crowds he draws, is stronger and more unjustified than that of any other pianist now before the public, however superior the latter may be. And there are pianists, without any doubt, who are superior to Paderewski as a performer, technically, and in all that concerns musical conception.

But what do the big crowds know of his superiors? They never heard them, and, apparently, never wish to hear them. For these the summit of piano playing is Paderewski, thanks to the genius of his first impresario in America, who knew how to advertise and establish him.

There is not a city in Europe where Hofmann, Pugno, Sauer, Pachmann or Carreño would not concertize to a sold-out house. They have only to come to Los Angeles to find out that only musical freaks are able to draw crowds here, and it is almost impossible to understand why musicians of such caliber continue to touch this town of appreciation again and again.

Since Paderewski has been prominent he has concertized in England and the United States only. He appears no more in Paris nor Berlin, nor in his native country, nor in Russia—in short, nowhere in continental Europe, and the cause of it is that there he was appreciated only according to his ability, which was considered very limited.

The opinion of Paderewski in the East the last season he played there was a very divided one, and more than one of the prominent papers criticised him severely. It appears as if they began to get their eyes open, or rather, their ears; but in the South and the West he is still the worshiped musical god, and if people ever were concerned in false divine service, it is these, and they seem worse now than ever before.

Paderewski started his Tuesday night program with variations and a fugue from his own pen, which might be called "Pounding Fantaisie, Fin de Siecle." As a composer he has hitherto often demonstrated real talent, good judgment and taste; but this musical opus, if any one dare to call it such, gave the impression that it had been composed to try the strength of the piano and the patience of an American audience, and it was surprising that both stood the test without bursting.

Beethoven's sonata, op. 27, No. 1, E flat, he rendered with an abundance of sentimentality and exaggerated phrasing which could irritate only, and not inspire, musicians, except for the allegro vivace, which he played beautifully, with real spirit and sentiment.

The paraphrases of Schubert's compositions, by Liszt, appeared, as always, to be suited to his style, but, nevertheless, were not performed to an unreachable greatness, and the end of the program was executed in about the same style. It was a banging "to beat the box," from beginning to end.

It is to be hoped that Los Angeles audiences will ultimately improve in their musical taste to such a point that they will be able to discriminate between a real musician and a poser. Harold Bauer will be the next pianist to appear here, and it is hoped that he will be able to make expenses, at least.

VERO.

The Los Angeles Herald of March 4 says the following:

Packed was the Auditorium last night to hear Paderewski.

With prices ranging from \$1 to \$3, an audience of 5,000 people greeted this wonderful master of the piano. As Carreño is the queen of pianists, so is Paderewski a king.

This multitude of people is indebted to Mr. Behymer for the opportunity of hearing this artist. Although the program was the same he has played from the Atlantic to the Pacific, it was a well chosen program—but, oh, that piano! I never heard a sound as "tin panny" in my life, and after Paderewski's first solo a little boy was heard to say: "I don't like him, mamma; he pounded all the tune out of the piano."

It is five years since I heard this king of pianists play, and while one cannot but marvel at his nobility of interpretation, and the ease that he overcomes the greatest technical difficulties, exquisite touch, beauty of tone (even with that miserable piano), I cannot help saying he did "hit the piano much too hard at times."

The Los Angeles Times of March 5 says:

Does Paderewski carry his own concert grand piano about with him?

Well, I should say! In fact, the piano firm under whose subsidy he travels keeps him supplied with seven of their finest specimens, all of

which have actually accompanied him on his trans-continental tour, and are shipped from point to point by express, thus entailing great expense, but practically insuring care and prompt delivery.

From Los Angeles one of these pianos was shipped yesterday to Santa Barbara and another went to Albuquerque, N. M. The piano used at Tuesday night's concert in the Auditorium will, after some attention from the tuner who travels with the virtuoso, be reshipped to Paderewski's first stopping point in Texas.

About two of the seven grand pianos are out of commission most of the time, for Paderewski is the Thor of the keyboard, and after every few concerts he wreaks damage enough to cause a general overhauling of the instrument.

Needless to say, no piano is used more than once without being wholly returned.

The traveling tuner found a peculiar condition at the Auditorium the other day, which affords an interesting puzzle for scientists. He discovered, after working all the afternoon, that it was almost impossible to raise his instrument to perfect concert pitch, on account of the mysterious magnetic harmonic action of iron in the organ pipes or stage work. For practical purposes he had his piano tuned well enough, but he could not bring it to the point of completeness he desired.

BLUMENBERG.

BOSTON OPERA.

It is only necessary for the Boston general public to subscribe the comparatively small sum of \$150,000 to ensure the closing of the scheme of Mr. Eben D. Jordan, of that city, for the erection of a \$700,000 opera house in that city.

The whole plan culminated last December, when Henry Russell's San Carlo Opera Company was giving performances in Boston, during which it was seen that the people of Boston would patronize opera on a large scale if properly presented. Henry Russell was in conference with Mr. Jordan, Mr. Converse, Mrs. Jack Gardner and Mr. Flanders on frequent occasions during those weeks when the project was finally floated. If the opera plan closes successfully, Mr. Henry Russell, who was at one time mentioned as Mr. Conried's successor, but who withdrew as a candidate when the Boston movement began, will no doubt be the manager of the Boston Opera. The operatic school will be conducted under the auspices of the New England Conservatory of Music, and the chorus will be drawn from the same source. Opera in English will be part of the program.

Thus the operatic question is becoming more formidable with every day in America, and it will finally result in opera in the English language, for it is only in the vernacular that opera can become national. C. Martin Loeffler is one of the directors of the Opera Board in Boston; so is Mr. Chadwick and so is Mr. Converse. That means some operas in English by American composers.

After all, THE MUSICAL COURIER practically covered the main points of this Boston opera proposition in the issue of December 18, 1907.

THE following paragraph appeared in a New York daily a few days ago:

Paul R. Doti, leader of the orchestra in "Fifty Miles from Boston," was fined \$1 by Magistrate Corrigan for hitting Max Taub, cornetist in his orchestra, with a clarinet.

When asked why he struck Traub Doti said:

"I hit him, Judge, but the provocation! Ah! He did not tell you the provocation! He played so out of tune that he threw the whole orchestra off. I, who love music, forgot myself. It was as if a man struck my child, whom I love. I hit him—with a clarinet. I suppose he wishes I had taken a piccolo."—Daily paper.

So many people who love music forget themselves—and others, too—that this clarinetist should be pardoned for not hitting the cornetist with a piccolo. There are limits to musical patience, but none whatever when any one plays or sings out of tune. Nothing shorter than total annihilation can satisfy for such a heinous crime. Out of tune is against the first commandment in music. It can never be permitted—never. Hit him again!

BASEBALL.

It seems that gradually this paper is interesting the baseball fraternity and the "rooters," and that our authority in matters pertaining to the national game is gradually becoming recognized. The following has been received from Cincinnati:

Dear Mr. Editor:

CINCINNATI, Ohio, March 21, 1908.

Having saw in your copy of the past week "Has The Wagner bubble burst?" I wish to say that while I didn't know you took any interest in ball players, I know that Hans Wagner is not bust but that some day he will play his usual grate game as of old. Being a grate baseball fan I take the liberty of telling you this in all good kindness.

Yours truly,

HERMAN GOTLIEB.

This city.

Hans is probably a relative of Richard, and no doubt plays as great a game as Dick did. Dick's game was not a four flush, and he not only pitched a great ball, but he caught a fine one. We are quite sure that Hans covers many positions, but it is doubtful if he is as dramatic in his action as Dick was, nor has he yet secured such an angel as the late King of Bavaria was to Dick. The game that is being played at Bayreuth is more international, also, than the game played at Cincinnati, which is only patronized by the local "rooters." In Bayreuth the "rooters" come from all sections of the globe, and in that particular locality there is no danger of the Wagner bubble "busting." We hope, also, that Hans Wagner's bubble will still continue to float and bring in for him the revenue to which every hard worker is entitled.

IN THE WEST.

What an interesting story could be written about the Thomas Orchestra and the manner in which it is being utilized by a number of musical people in Chicago and outside of Chicago for their personal ends. If the directors of the Thomas Orchestra knew what was going on in certain managerial circles and in certain musical circles in the West, in and outside of Chicago, in which the Thomas Orchestra is focalized, and its conductor also, unconsciously, they would be amazed at the revelations.

Among other things in Chicago also of interest is the manner in which pupils of certain journalistic teachers are materially affected, say as accompanists or otherwise, because of the desire of the managers to secure the influence of the teacher-journalists. All this petty little game is well understood by everybody, and it is beautiful to look at and watch, and then to hear these people preach morals and talk about music journalism and threaten to read articles about musical papers. There is a big field for musical journalism. The only thing to do is for them to start music journals. That would settle the whole question and they would not have a thing to say against them.

ALVIN KRANICH, of New York, American composer, residing in Dresden, Germany, has made a success with a symphony on the folksong "My Old Kentucky Home." He was for many years the correspondent of THE MUSICAL COURIER at Leipsic. He is the son of the late Mr. Kranich, of the well known piano manufacturing firm of Kranich & Bach, New York, and he has been devoting years to the study of composition. He is an excellent pianist and conductor, and many compositions from his pen have already been issued. He adheres to the classical school and is free from all the taints of the modern decadents. As an American musician he could only develop and reach his own by living in Europe. This again proves that there is no prejudice against American composers or music in Europe. It is here where the prejudice is seated, and it is not even prejudice; it is the system here, a system that gives preference to the foreign musician because he is foreign, not because

he is more gifted or more quick witted. The field for the American in art is Europe, because all Europe is cosmopolitan. It accepts anything that has merit without asking whence it is derived.

THE SWINDLING OF SINGERS.

A new form of villainy, with musical features, is reported from Italy as having been perpetrated successfully there by some unscrupulous Americans. The story, as cabled to New York, runs like this:

Madame Pantoleoni, the prima donna, has had an unpleasant experience with four Americans who described themselves as an agent, a musician and two representatives of Oscar Hammerstein. They called at her villa at Mizano and offered her an engagement in New York. She accepted and invited them to dinner. After dinner one of the party complained of illness and retired to another room, where he was attended by another of the Americans. Later Madame Pantoleoni drove the four to the railway station, where they took a train for Milan. On her return to her villa she discovered that a safe in a bedroom had been rifled of money and jewels to a large amount.

There have been all sorts of swindles worked abroad by self styled "agents" of the Metropolitan and the Manhattan, the most frequent being the bogus contract game, with a cash payment on the part of the victim as "commission" for the "agent" who manœuvres the contract. Another favorite form of buncoing singers in Europe is to "try their voices," with a view to a possible New York operatic engagement. The "trial," operated by a "representative" of the Manhattan or the Metropolitan, usually costs \$5 or \$10. Italy is the most fertile field for the musical swindlers from America, for opera singers are more plentiful there than anywhere else. This editorial is printed as a warning to artists in Europe to be very careful before they enter into any dealings with traveling "agents" of the New York opera houses. A cable of inquiry to this country costs only a few dollars, and should be addressed, in doubtful cases, to Hammerstein (Manhattan Opera), Dippel (Metropolitan Opera), or to THE MUSICAL COURIER. This paper will always be glad to give any information that may help to prevent musicians from being victimized.

THERE was a directors' meeting at the Manhattan Opera last week. President Oscar Hammerstein called the gathering to order and asked Secretary Oscar Hammerstein to read the minutes. This done, the president called for the report of Treasurer Oscar Hammerstein, and that of the executive, managing, stage and other committees, all consisting of Oscar Hammerstein. The president made a speech expressing himself as more than satisfied with the season's outcome, and prophesying even better results for 1908-09. At the conclusion of the meeting Oscar Hammerstein proposed three cheers for the president and board of directors of the Manhattan, which he gave with a will. The board then put on its famous hat, lighted a cigar and went to the luncheon ordered by Oscar Hammerstein, all of which he ate with great relish. At the opera house President Hammerstein was asked as to what had transpired at the meeting. "There was perfect harmony," he said. "I might truthfully add that on every question which came up for discussion the board, all the officials and myself were unanimously one."

FRANZ JOSEPH HAYDN bore his many troubles heroically while he lived on this planet, so it does seem that his remains ought not to be dug up at the whim of any family, no matter how royal. The following statement from a London newspaper proves that the Esterhazys of today are more considerate than their Hungarian ancestors of 1820:

Prince Esterhazy has declined to comply with the request tendered by the city of Vienna, in view of the commemoration next year of the hundredth anniversary of the death of Haydn, that the remains of the famous com-

poser might be removed from Eisenstadt and placed in one of the graves of honor in the great central cemetery of the Austrian capital. Haydn was buried in the Hundsturm Churchyard, but, at the instance of the Esterhazy family, his remains were exhumed, in 1820, and reinterred at Eisenstadt, in Hungary, where the composer for many years took charge of Prince Esterhazy's private band. Much disappointment has been caused to music lovers in Vienna, who had hoped that Haydn's remains would soon repose near those of Mozart, Beethoven and Schubert.

THE nearest approach the United States ever had to being headed by a musical President was when the martyred McKinley lived at the White House. The Columbus Dispatch tells this tale:

"Governor McKinley was not a musician," said Opha Moore, who was a member of his office staff when he was Governor of Ohio, "but he had a smooth, soft voice of musical quality, and he was fond of the simpler hymns. Often when we were working quietly here in the office, a low, sweet humming of a familiar tune—generally a Methodist hymn—would come floating out from the Governor's private office, and it was good to hear."

THE MUSICAL COURIER's advice has been followed quickly. Last week we suggested in an editorial that the new Metropolitan directors secure d'Albert's opera "Tiefand" for production next season. The announcement now is made that the work has been secured by cable. Goldmark's one act opera, "The Cricket on the Hearth," also will be done at the Metropolitan. It is a charming work, full of color and melody, and for several years held a prominent place in the repertory of the leading European opera houses.

THERE are unpleasant rumors from Pittsburgh to the effect that the continuation of the Pittsburgh Orchestra is endangered unless the public comes forward with more support. The guarantors are tired of making up such large deficits. Well, a local permanent orchestra is a luxury and is started with the understanding that there is to be a deficit. If we want a great thing like classical music with a permanent orchestra we must be prepared to meet the outlay. There is no money in it. On the other hand, those who pay the money are doing a great thing for the community.

MARCHESI, visiting in Berlin just now, says that "the art of singing is declining." The utterance has a strangely familiar sound.

Paderewski in Memphis.

Memphis, Tenn., March 20, 1908.

Paderewski's power over the public was again demonstrated last night before a good sized audience, which he held willingly captive during the rendition of a long and trying program.

True it is, one's sympathies were aroused at times for the unfortunate piano, which he unmercifully pounded, particularly in his own variations and fugue, but the pleasure of his unvaried singing tone, the witchery of his nuances and deep poetic feeling made amends for occasional discomfort.

Memphis has not been very hospitable to musicians this season, very few attractions having paid expenses; so the size of the audience must have been gratifying to his management. All the musical element was there, and a sprinkling of society, which is not locally given to a patronage of the fine arts. Many parties were made up from surrounding towns, and it is upon the support of the cultured element in these places that the prestige of Memphis as a musical center largely depends. Paderewski's program was as follows:

| | |
|--|----------------|
| Variations and Fugue, op. 23 (first time)..... | Paderewski |
| Sonata, op. 27, No. 1, E flat..... | Beethoven |
| Auf dem Wasser zu Singen..... | Schubert-Liszt |
| Soiree de Vienne, A major..... | Schubert-Liszt |
| Erkling..... | Schubert-Liszt |
| Nocturne, F sharp major, op. 15..... | Chopin |
| Etudes Nos. 10 and 5, op. 10..... | Chopin |
| Scherzo, B flat minor..... | Chopin |
| Chant d'Amour..... | Stojarski |
| Rhapsodie Hongroise, No. 13..... | Liszt |

MARTHA TRUDEAU.

Mr. and Mrs. Gunther to Give Song Recital.

Mr. and Mrs. Frederick William Gunther will give a song recital in the Myrtle Room of the Waldorf-Astoria Thursday evening, April 2. Mr. Gunther is a member of the Metropolitan Opera Company and sings on this occasion by permission of the management.

CHAT WITH GATTI-CASAZZA.

From the London Daily Telegraph (Milan Correspondence).

The simultaneous exodus from Milan of Toscanini and Gatti-Casazza, the former musical director and the latter general director of the Scala, has set the musical world agog. Events at the Scala constitute an element too essential in the artistic life of Milan and Italy for the unexpected decision of the two directors not to have given rise to a whole chorus of comments. Thus the strangest conjectures have been indulged in. The real reasons for the departure of Gatti-Casazza and Toscanini are known to only a very few people, as the greatest reserve has been maintained about the matter by the parties chiefly interested.

This, however, is already known: The enticing siren is New York. The North American city, not satisfied with having deprived the Italian stage of its best artists, is now taking away two forces for which, until the contrary is proved, we must suppose it will be impossible to find substitutes. The resignation of Conried will have procured for the Metropolitan Opera House the enormous advantages of obtaining at the same time an illustrious maestro and a cultivated, intelligent "regisseur," to whom Milan owes some admirable artistic work. In the long course of their artistic association, Gatti-Casazza and Toscanini had gradually developed their tastes and their aspirations until they had reached a perfect fusion in the finality of the lyric art. They have obtained their reward in the appointment to the Metropolitan. So intimate was the understanding by which they were united that Gatti-Casazza would not have gone to New York without Toscanini, just as the latter would still have returned a negative to the insistent invitations which for several years past have come from the other side of the ocean. They enter the Metropolitan by the high road. No pressure was exercised in their favor. Their own work was far more potent than any indirect influence.

Munificent American Offer.

The offer of the great New York theater, toward which are now directed the eyes of Italian artists, from the chorister to the diva, was not only a splendid diploma granted by a unanimous vote; it was accompanied by a goodly pile of dollars—30,000 a year for Gatti-Casazza, and for Toscanini 6,000 a month for the six months of the season. These are doubtless large figures, but not so large as to merit any sacrifice of artistic ideals. In fact, the acceptance of Gatti-Casazza and Toscanini was not signified until points in the contract which had not the least relation to money had been fixed by common accord. Otherwise, you can be quite sure that Gatti-Casazza would still have found the small salary of the Scala sufficient for his modest habits of life, and Toscanini would have repeated for the United States the recent refusal which he sent to South America, when the new Colon Theater, of Buenos Ayres, offered him a large sum for the inaugural season.

Gatti-Casazza has not associated much with journalists. To the modest study which paucity of rooms in the Scala building allows him, and where during the season he never spends less than twelve hours a day, varied by attendance at rehearsals, there is a constant procession of singers and publishers, professors of music and composers, and scene painters. But a journalist is rarely found there. Since his notoriety has so rapidly increased, he has tried to resist the journalistic assault, with even greater force, but, in my case, fate was against him.

Like all mortals, the director of the Scala has acquired the habit of eating twice a day, and this prosaic function he discharges at the Cova, the restaurant which stands close beside the Scala. Assembled there a few days ago were Praga, Rovetta, Colautti, Samara, Gatti-Casazza, and the writer of these notes. It was a favorable moment. The table was soon almost deserted, and I remained alone with the director of the Scala. The man was delivered into my hands.

From Navy to Theater.

"What," I began, "was the origin of your theatrical career?"

"It is to be found in the town where I was born thirty-nine years ago, and where my family still resides, at Ferrara. My father, who was a cavalry officer, wished me to become a sailor. Therefore, he sent me to the Naval Academy. But life on board ship did not attract me much; I soon left the academy, but to keep one foot still at sea I took laurels at Genoa in naval engineering. One fine day my father, who was president of the theatrical committee at Ferrara, was elected deputy for the town. That was in 1893. Then the citizens wished that I should take the place formerly occupied by him."

Such, briefly, was the origin of the career of the new director of the Metropolitan. On my own account I will add this, which the modesty of my interlocutor prevented him saying: In spite of his age—he was scarcely twenty-four—he rose at once to the height of the office entrusted

to him, and during the five years of his service he completely impressed his personality on the Teatro Municipale. One of the most memorable seasons directed by him was that during which there were performances of "Cristoforo Colombo," "Falstaff," and "Otello," which were absolute novelties. Gatti-Casazza was now solemnly launched on an operatic career.

Revival of the Scala.

In 1898, among the most influential citizens of Milan, there was formed a strong group of shareholders, who undertook, at their own risk, to run the Scala, which had been closed for a year in consequence of the withdrawal of the municipal subsidy. The president of this group was the Duke Visconti de Modrone, the vice president being Arrigo Boito, the illustrious composer of "Mefistofele." They immediately began thinking about the appointment of a director-general of the Scala who should worthily initiate the "new era." As a result of the unanimous judgment of Puccini, Mascagni and Franchetti, who had been able to form an opinion of the talents of Gatti-Casazza while they were in Ferrara assisting in the production of their operas, the former naval engineer was summoned to navigate in the waters, at that time sufficiently treacherous, of the greatest theater in Italy. Arturo Toscanini was chosen as musical director. From that day two young men, not in the thirties, presided over the destinies of the most conspicuous temple of the lyric art in the world, dedicating thereto the best forces of their intellect.

"And now"—I resume my interview—"you are soon departing for New York, but surely not without some regret. I think that you will be sorry to abandon a theater to which you have given the full maturity of your genius. Ten years of assiduous care at the Scala cannot but have left you some pleasant remembrances * * *"

"Many, many remembrances," Gatti-Casazza interrupted: "but not all happy. Yet the progress which the Scala has made under the direction of myself and Toscanini is sufficient to console us for any bitterness. We have always proceeded with complete unity of thought and action, so that we have overcome every obstacle. As soon as we came to the Scala—which at that time, I may tell you, had nothing but its walls—we set ourselves to form a first class orchestra and chorus, and to give great importance to the mise-en-scène, which in Italy had always been neglected. For this purpose I studied the organization of the principal foreign theaters, many of which I visited. Our first season, though an artistic success, was a bad one from the financial point of view, because of the expenses of the complete reorganization of the theater. But in successive seasons the economic side improved, and we were able to balance our budget, a thing which had seemed impossible in view of the limited financial resources of the theater itself."

Cosmopolitan Art.

"What were the artistic views which inspired you during your direction, and what operas were the most successful?"

"The ideas which we followed were absolutely eclectic. We wished that all schools and all composers, without regard to nationality, should become known at the Scala, and we can say, not without a certain sense of satisfaction, that no non-Italian opera was unsuccessful. Naturally we gave a large place to Wagner. We staged, for the first time in Italy, the 'Rheingold' and 'Siegfried,' and all the other works of the genius of Bayreuth were produced with splendid success. Such was the case last year with 'Tristan and Isolde,' and now with the 'Götterdämmerung.' 'Parsifal' was performed at concerts. Of the Russian school, we produced Tchaikowsky's 'Eugene Onegin' and 'Pique Dame.' Last year Strauss' 'Salome' was performed sixteen times. During this season modern French music has occupied a prominent place in the program, Charpentier's 'Louise' and Debussy's 'Pelléas and Mélisande' having been given. So, you see, we have shown consideration for every taste."

"But we Italians," I added, "must always be grateful to you for the care which you have devoted to repertory works, and particularly to the Italian repertory. Who can ever forget the productions of 'Aida,' of the 'Ballo in Maschera,' of 'Traviata,' 'Trovatore,' the 'Nozze di Figaro,' 'Don Pasquale,' the 'Elisir d'Amore'—in which Caruso not only obtained the enthusiastic approval of the Scala audience, but made his name known for the first time to the whole world—and finally 'Mefistofele,' in which you presented Chaliapine, who was not then known outside Russia?"

A Curious Failure.

"But in the midst of these successes," Gatti-Casazza resumed, "you have forgotten a clamorous failure, that of Puccini's 'Madama Butterfly.' I confess that I expected

anything but the bad reception accorded the last opera of the Lucchese maestro. That was, indeed, one of my worst disappointments. It has been a great satisfaction to me to see that the whole world has canceled the verdict so hastily given by the Milanese public."

"It must, however, be placed to your credit that if any opera by an Italian composer was wrecked it was because it did not suit the taste of the public, not because of any defect in the rendering."

"Permit me also to say," the director of the Scala added, "that the results are all the more notable when you consider the by no means flourishing state of the exchequer at our theater. In the selection of singers, faced as we are by invincible foreign competition, we must have recourse to elements which do not strut proudly in the robes of celebrity. Nevertheless, many of those who today are found in the big opera houses owe their career to our initiative."

As Gatti-Casazza was preparing to leave I put to him a final question.

"With what program," I asked, "are you going to New York?"

"We intend," he replied, "to maintain at the Metropolitan such high artistic endeavors as will correspond with those which Toscanini and I have displayed in the management of the Scala. At the end of the present season I shall make my first journey to America, and shall consider on the spot what is best to be done. For the moment, my only preoccupation is to acquire the English language."

DISCOMFORTS OF THEATER PATRONS.

New York, March 20, 1908.

To The Musical Courier:

I see that Oscar Hammerstein has appointed himself a Moses to lead the tribe of operagoers from the so called second-story methods of the speculators and hotel ticket manipulators. This is to me a thing that gives joy, for I myself have been paying toll and tariff to these ticket speculators for a long time, and I hope Oscar will do that which he promises. There is one thing, however, that Oscar and his fellow manipulators of amusements in Little Old New York should remember, and that is, Oscar and his associates themselves are responsible for the existing conditions of affairs as regards ticket speculating. By this I do not mean that Oscar and his fellow purveyors are hand and glove with the speculators, but that they, through the inadequate facilities offered for the purchase of tickets at the opera houses and theaters, have made the speculators necessary. I would like to have Oscar himself stand in line for an hour or two in order to get to the box office, and then go up against the impudence of the average box office servant, and see if he would not gladly give up a dollar or two rather than go through this sort of a humiliation every time there is anything that is really good and which creates a demand.

If "Oscar the Hammerstein" will but study the box office arrangements of the theaters he has built, or will himself get into the crowd and experience the utter lack of comfort that is exhibited, and for which he is himself responsible, I think he will understand just what I mean by this.

All the other theaters in this town, with one or two exceptions, present the same deplorable disregard for the comfort of their patrons. It is just as easy to have things comfortable in and about a theater as it is to have them in the present deplorable condition. There is simply no regard paid to the comfort of the patrons, and no one can attend a theater with a lady unless he makes up his mind that he will submit to the utmost and put up with more disagreeable things to the minute than he can purchase at any other place on earth. Starting in with the absolute inadequateness of the ticket offices, and the, at times, almost unbearable impudence of the ticket sellers, to the crush in entering, the uncomfortable and crowded seats, and then the crush at leaving, it is a job that resembles the work of a laboring man, and yet we stand for it. "Oscar the Hammerstein" would not, for all the money opera is now costing him, go through a thing of this kind himself, nor would any of the theater managers along Broadway and its alleys, and yet these men wonder why it is that men like myself will patronize ticket speculators. No one can tell me it is not just as easy to have two, three or four men selling tickets from the same board, nor can any one tell me that it is impossible to so arrange affairs that one can tell just what seats he is buying. "Oscar the Hammerstein," along with the other sellers of amusements, seems to imagine that the d—d public will stand anything. Not very obliging are these amusement merchants when a thing is going, but quite the opposite when there is a frost on.

They will figure their seating area to the fraction of an inch as to what the public will accept in the way of discomfort in order to get all that is possible on good nights, and will see one-half their seats vacant the other five, and that just because men like myself will only put up with the discomforts of the average theater when we feel that we must see this or that. Would it not be a better money

maker to have theaters comfortable, some regard paid to the rest and ease of mind in the houses of amusement and have the lesser number of seats full every night, than to run the risk of the few full nights the average theater presents?

I honestly believe that the decline of vaudeville, and that is on us now no matter what may be said, is due to the uncomfortable manner in which the managers of vaudeville theaters have arranged their seating capacities. Just look over an audience endeavoring to find their resting places just before a vaudeville show begins, and see if this is not right. I wish the managers of one of the best known vaudeville houses in New York would be made to sit in one of their boxes for an entire performance and then answer the question as to comfort. The same applies to other places of amusement.

Let "Oscar the Hammerstein" provide adequate ticket selling facilities for his patrons, and see how quickly the ticket speculators will be pushed out of the field. I notice he says that he will provide umbrellas for those who stand in line when it rains. That expression explains the whole situation. What man able to purchase opera tickets will stand in line? He has too much to do for that kind of time killing. I have patronized the ticket speculators myself for a long time. Once this season I paid \$16 for two tickets to the opera, and this week I paid \$14 for two tickets. I'd much rather do that than go up against the opera house or theater box offices and suffer the troubles incident thereto, and then find I have bad seats. The ticket speculators have time to show you exactly where their seats are. It is a matter that is so easy of adjustment, this thing of handling people who want seats, and it can be done without any material advance in the way of expense, that it is strange no one has managed to invent a scheme that will admit of adjustment. If the managers would only pay a little attention to this thing of the comfort of their patrons in the way of seats, etc., it would add to the volume of business. I firmly believe the evident decline in the vaudeville patronage is due entirely to the utter lack of attention to the comfortable seating of patrons. The proof of the decline in vaudeville is shown in the extravagant bills that are necessary now to draw audiences. The vaudeville managers endeavor to cover the discomfort of the seats by gorgeous liveries, servile attentions of the attendants in front of the house, etc., and then will ask a patron to break his back, tire his legs and arms, thereby his brain, by seating him in a chair that is so crowded, back, front and sides, that the amusement seeker wonders why the show is no good. Every time one wants to get out of or in a chair at one of these places, he has to throw himself over those already seated, and even when those seated get up and squeeze themselves back into their chairs as far as possible, there is only room to get past by a football rush. It is like a restaurant keeper with an a la carte bill of fare seating his patron in a stiff backed, uncomfortable chair, and then asking him to enjoy his food.

If "Oscar the Hammerstein" wants to stop the ticket speculators let him fix it so any one can buy his tickets with ease at the box office. MUSIC LOVER.

MUSICAL NEWS OF BROOKLYN.

Notwithstanding Dr. Muck's inability to conduct the last Boston Symphony concert in Brooklyn this season, the offerings of Friday night, at the Baptist Temple, breathed the peace and purity of a heavenly benediction. When Joseph I. Kilbourne, head usher, walked on the platform some minutes after it was time for the concert to begin, everybody felt that something unusual had happened. Everybody was right. Mr. Kilbourne stated that he was requested to announce that Dr. Muck was suffering from a slight attack of ptomaine poisoning, and that by order of his physician he would be unable to leave his room at the Hotel Manhattan, in Manhattan. The concert, Mr. Kilbourne added, would be conducted by Herr Wendling, the concertmeister. Herr Wendling proved capable, and under the circumstances it was surprising that he succeeded as well as he did in leading the orchestra in the performance of the Handel concerto in F major for strings and two wind orchestras; the Haydn "Surprise" symphony and the Mozart symphony in D major, numbered 504 in the chronological list of Mozart's works compiled by Ludwig von Köchel. The fact that Dr. Muck did not make the expected farewell appearance in Brooklyn robbed the evening of some of its joys, but the large audience seemed pleased with Herr Wendling, and then it could not fail to appreciate the beauties of Handel, Haydn and Mozart as expressed through their inspired works. Why must Europe be scoured for new works when 99 per cent. of the American people are still in the dark concerning the masterpieces of Beethoven, Mozart, Haydn, Handel, Bach and the other immortal masters of music? For instance, Köchel, the Mozart enthusiast, states that that composer wrote no less than forty-nine symphonies. How many of these have been played in Brooklyn? The Handel concerto was performed for the first time in Brooklyn. The most familiar of the compositions, the "Surprise" symphony of Haydn,

was also played at the concert of the same orchestra at Carnegie Hall, Manhattan, Saturday afternoon.

Kubelik's concert at the Baptist Temple, Thursday night, was well attended. It is unnecessary at this time to write extravagantly about the art of this great violinist. He plays with unfailing accuracy, with flawless technic, with consummate ease, and with more warmth than formerly. Assisted at the piano by Herr Ludwig, Kubelik played the Sinding concerto in A major, the "Faust" fantasia by Wieniawski, an adagio by Spohr, "Havanaise" by Saint-Saëns, "Sephir" by Hubay and the "Campanella" by Paganini. Mlle. Roy played piano solos, including numbers by Chopin, Schumann and Saint-Saëns.

Lulu Dorothy Hahner, soprano, a pupil of Max Wertheim, of 463 Central Park West, Manhattan, received much praise for her singing at the recent organ recital given by Hugo Troetschel, at the German Evangelical Church, Schermerhorn street, near Court street. The Staats-Zeitung, Brooklyn Eagle and other papers referred in complimentary terms to Miss Hahner's singing. Her numbers were "Elsa's Dream," from "Lohengrin," and sacred songs by Hermann Spielter and Harrison Millard. On this occasion Mr. Troetschel played a new organ sonata by Filippo Capocci, organist of the Church of St. Jean de Lateran, in Rome. The list also included works by Bach, Haydn, Mendelssohn, Guilman and transcriptions from "Die Walküre" (Wagner) and "Hänsel and Gretel" (Humperdinck).

Tonight (Wednesday) August Walther, a resident pianist-composer, will play works by Beethoven, Chopin, Raff and Liszt transcriptions of Mendelssohn's "Wedding March," the "Spinning Song" from Wagner's "Flying Dutchman" and the march from "Tannhäuser." The recital is to take place at Adelphi College, Clifton place and St. James place.

The Brooklyn Institute announces the last matinee by the New York Symphony Orchestra, Saturday afternoon, April 4. A Wagner program is advertised. The concert will be given at the Baptist Temple. FIDELIA.

EUROPEAN NOTES.

Paulo Ucko, of the Weimar Opera, has been engaged for Vienna.

"Manon Lescaut" (Puccini) had a favorable reception in Vienna.

Sigrid Arnoldson sang Marguerite in "Faust" at Strassbourg recently.

Dr. Wolfrum is doing exceptionally well this winter with his concerts given by the Bach Society at Heidelberg. The first of the series was a Joachim-Grieg program, in memory of those two musicians. At the second concert, MacDowell's "Indian Suite" was played, and Chevalier Georg Liebling performed a piano concerto. The third concert consisted of a Wagner-Beethoven program, and the fourth presented Reger's "Hiller" variations and the Brahms violin concerto, played by Sebald. The fifth concert honored Bach, with his "Christmas Oratorio"; the sixth had Liszt's "Dante" symphony and Berlioz's "Fantastic" symphony; the seventh was a song evening by Dr. von Kraus and Madame von Kraus; and the eight brought forward Beethoven's fourth symphony and Pfitzner's "Christel-flein" overture and "Käthchen von Heilbronn" excerpts, conducted by the composer.

Successor to George H. Wilson.

(By Telegraph to THE MUSICAL COURIER.)
CINCINNATI, March 23, 1908.

Frank E. Edwards, Union Trust Building, will manage Symphony Orchestra Association. J. Herman Thuman, of the Enquirer, will handle music festival affairs, carrying out Wilson's arrangements. H. E. HALL.

Calvé Sails; Will Return.

Calvé sailed for Europe yesterday. She will sing at the Opéra Comique, Paris, beginning in April. She will return to the United States for a series of concerts under the direction of John Cort, and also will appear at the Manhattan Opera House for ten performances during midwinter. Madame Calvé intends to appear in a new opera besides her "Carmen" appearances.

Saar's Sonata.

The violin sonata in G, op. 44, by Louis Victor Saar, played some time ago by Kreisler and Marteau, in Rome and Berlin, and also by Mr. Saar and Mrs. Gisela Weber, in Cincinnati, has lately been played by Prof. Willy Hess and Dr. Otto Neitzel, in Cologne, and is soon to be played in Berlin.

DRESDEN.

DRESDEN BUREAU, MUSICAL COURIER.
NUMBERGSTR. 54, Pt. 1, February 13, 1908.

Ida Pepper-Schörling gave a liederabend on the 8th inst. This singer has studied long and conscientiously, and can show some excellent results. In the middle and lower register she has a rich, dark colored timbre, and a smooth, mellow, almost noble, quality of tone, but unfortunately her high notes are hard and unpleasing, especially as they are frequently off the pitch. If Frau Popper can correct this fault she may become a successful concert singer, for she has rather strong interpretative ability, also a sympathetic, pleasing and dignified presence. She was well received.

At Roth's Frau Bender-Schaefer, of the court opera, was heard in songs of Lindner and Werner, a young Dresden composer, which, by reason of the marked dramatic style of the singer, achieved marked success, Werner being called out a number of times. Elsa Rau, played a concerto in F sharp minor of Bronsart, and three piano pieces by Richard Strauss, who appears to treat that instrument rather trivially; nevertheless, Fräulein Rau established her pianistic ability to a marked degree, for she plays with a finished style, a sympathetic touch and tone and considerable finesse. The concerto of Bronsart is a strong work, and the last movement she performed with great élan, being enthusiastically recalled. She is decidedly an artist of no small caliber, besides being possessed of a charming "naturel." Albert Fuchs showed some rare old lutes dating back to the time of Wallenstein, and played by him probably. They were taken from the old ducal castle of Friedland, and sent by their present owner to Herr Fuchs for repair, as he is a connoisseur in all such antiquities.

On the 10th inst. Dr. Wüllner gave another of his inspired song recitals, in which we must testify to an even greater degree of dramatic intensity, a deeper penetration and a more powerfully imbued spirit than we have heard before. For all time memorable will be his singing of Loewe's ballade, "Archibald Douglass"; Richard Strauss' "Cécilie," etc. On the following evening Frau Rentsch-Sauer, whom we heard last season at Roth's salon in the wonderful songs of Struve, also gave a liederabend, in which her great natural refinement, her "anmut," naïveté and pure spontaneity did not fail of producing its effect.

Still another liederabend, that of Elena Gerhardt, who is undoubtedly one of the brightest stars now in ascendancy in the musical horizon. Gifted with a remarkable power of delivery, her pure sweet voice is imbued with the noblest of qualities, while in force it can easily fill the Vereinshaus, where one of the largest audiences of the season had assembled, for she is one of the few who attract the general public here. No doubt Nikisch himself forms an additional attraction, for his accompaniments, with their perfect s'entendre, are above criticism.

H. M. Field's piano recital, which was to have taken place on March 3, has been indefinitely postponed, owing to the illness of Hugo Kaun, who was to have assisted. A pupil of Field's, a young girl of fourteen, Johanna Löhr, played one or two numbers at a concert in Radeberg, with much artistic success. Your correspondent had an opportunity of hearing Field's pupils in an informal recital some time since, all of whom displayed excellent pianistic training and a refreshing enthusiasm for their teacher's work. Mr. Field is intending to give another pupils' recital later on, upon a larger scale. For the short time that he has been here he has secured already a good footing.

Victor Ila Clark, the Dresden assistant of Richard Burmeister, is making considerable progress as a composer. Some of his works are soon to be performed by Olsen's orchestra and are awaited with much interest. A pupil of Malatta, he is devoting much of his time to directing, a vocation for which he is admirably adapted. As a teacher of harmony and theory, he is especially to be recommended for the great clearness, thoroughness and personal interest with which he imparts. Mr. Clark should hold an established position in Dresden as an artist and teacher of no mean ability.

Roland Bocquet has lately sent the writer some songs, which have been sung at Rains' and at Roth's salon, as well as upon a number of other occasions, with great success. Mr. Bocquet has an unusual talent, and his work deserves to meet with all the praise and recognition due to it. Not only is it full of musical impulse and sweet, melodic invention, but also of rare harmonies and beautiful tonal effects.

At the conservatory a number of "Prüfungs-Konzerte" have been given, mostly with orchestra, with the usual success. Much interest from the general public is shown by the large attendance. There have also been theatrical and operatic performances, a church concert, an evening for the elementary department, and a large final concert is to be given in the Gewerbe house March 24.

E. POTTER FRISSELL.



CHICAGO, ILL., March 21, 1908.

The twenty-fourth program of the Theodore Thomas Orchestra was one of singular interest, from the fact that it contained a solo number for the delightful but rarely heard waldhorn, an instrument but very occasionally heard as a solo instrument, on account of its extreme difficulty of execution, and from lack of appropriate literature among the masters' contributions of the classic or more modern times. The work on this occasion was Richard Strauss' concerto, op. No. 11, E flat, written when Strauss was but a very young man, for his father, a noted horn player. The soloist was Leopold de Maré, first horn player of the Thomas Orchestra, who has been a member of the orchestra since its formation in 1881 and is considered one of the few leading horn players of the day. Mr. de Maré played with all the skill of the past master, and being recalled, added a romanza by Reinecke for horn and orchestra. The Strauss concerto, although in no wise foreshadowing the path to be followed as the years went on by this radical modern, is, however, an excellent number for the natural facilities of the horn. It is a "show piece" for the instrument it was composed for, minus all Straussian orchestration in the accompaniment, but, nevertheless, interesting and effective as an example of the ideal of the concerto as conceived by the masters of a few years back. Another interesting feature of the program was the appearance of F. van der Stucken as conductor of the symphonic prologue to "William Ratcliff," which is a composition of his early days. This proved to be rather a lengthy composition, descriptive of the different phases and moods of the tragedy, "William Ratcliff," by Heinrich Heine, and may rightly be placed with the many interesting novelties of the orchestral season. Mr. van der Stucken was most cordially received, and recalled many times. The opening number of the program was Berlioz's overture to "Benvenuto Cellini." No doubt it is also descriptive of this genial gentleman of the sixteenth century, who lived and loved according to the ethics of his time, and left records of the scenes, political, social and ecclesiastical, of his day, in an autobiography that outclasses Berlioz's own autobiography and Jean Jacques Rousseau's also in startling frankness of charm. Two legends from the "Kalerala" by the Finnish composer, Jean Sibelius, and "Cockaigne," concert overture by Elgar, completed the program, which was one of the most interesting of the year, from the esthetical point of view.

The soloists for the closing concerts of the Thomas Orchestra will be Fannie Bloomfield-Zeisler, March 27 and



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HUGO HEERMANN, the world renowned Violinist and Instructor, of Germany, will continue to direct the violin department.

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28; Wilhelm Middelschulte, organist, April 3 and 4; Paderewski, April 10 and 11.

On April 3 and 4 will be played, for the first time in Chicago, the "Domestic Symphonia," by Strauss.

The dramatic department of the Cosmopolitan School has accomplished excellent results this year under the direction of Donald Robertson. Much excellent material has come to Mr. Robertson by way of the school, which is being developed and molded along legitimate and artistic lines, such as only one of Mr. Robertson's capability and acquirements is fitted to accomplish. There is perhaps no one man in the country today better adapted by training and temperament to point the way to the serious student of dramatic art, and if any material proof of this were needed one has only to refer to this season's achievement of the production of sixteen plays of the classic type, masterpieces in the literature of the stage. Mr. Robertson's company has been formed of his pupils, and productions of exceptional merit have been given at Music Hall, Mandel Hall and Oak Park. A finished actor, with a knowledge of all the finesse and delicacy of dramatic art and of the psychology of thought underlying much of the modern drama, Mr. Robertson has personally appeared in all the productions, and the unity and harmony of the ensemble work of himself and coworkers has been one of the most distinguishing features in the production of the series of sixteen plays, which were as follows: Molière's "The Miser," Pailleron's "The Triumph of Youth," Calderon's "Keep Your Own Secret," Giacosa's "As the Leaves," Browning's "Blot on the Scutcheon" and "In a Balcony," Charles Lamb's "The Wife's Trial, or the Intruding Widow," Hauptmann's "The Coming of Peace," Maeterlinck's "The Intruder," Ibsen's "Rosmersholm," Bjornson's "A Gauntlet" and "Sigurd Slenbe," Gogol's "The Inspector," Cale Young Rice's "A Night in Avignon," D'Este's "The Law" and Echeragay's "Madman or Saint."

Owing to a severe cold, from which Galski has been suffering, the song recital announced by her for March 22, has been postponed until April 4. Madame Galski is now resting at Atlantic City.

Rudolph Ganz gave his farewell recital at Music Hall on March 15 to one of the representative audiences of the season. Mr. Ganz's program was composed of a group of eight Chopin numbers: the Beethoven F minor, op. 57, sonata; two MacDowell numbers, a Ravel number and an Alkan number, and two Liszt numbers. Mr. Ganz was in his usual fine form and played with charm and taste his varied program. After a short Southern tour Mr. Ganz will leave for Europe for a stay of two years.

Clarence Bird, whose two previous recitals of the season were so thoroughly appreciated and enjoyed by those conversant with legitimate and artistic piano playing, will give the third and last in the series at Kimball Hall on April 8, when the following numbers will constitute the program: Sonata, B flat minor, by Chopin; intermezzo, op. 118, No. 2, and rhapsodie, op. 79, No. 1, by Brahms; two etudes—"Au Bord d'une Source" and "Waldesrauschen"—by Liszt; nocturne and valse-scherzo, by Tschaiakowsky; "Notturmo," by Grieg; "Arabesque," by Leschetizky; "To a Water Lily," by MacDowell; mazurka, by Karganoff, and "Etude en Forme de Valse," by Saint-Saëns.

Frederik Frederiksen, one of Chicago's most talented violinists and capable teachers, has several musical and well trained pupils who have been heard in pupils' recitals this season, among whom must be mentioned the following named students, who appeared in recital on February 29:

Arthur Uhr, who played the "Airs Russian," by Wienawski; Walter Sears, who played the first and second movements from the Vieuxtemps concerto, No. 2, F sharp minor, and Benjamin Paley, who played the first and second movements from the De Beriot concerto, No. 7, G major.

The Walter Spry Piano School gave a pupils' program under the auspices of its Evanston branch, at Govan Hall, on March 20. Those who were heard in solo and ensemble were: Katherine Watson, Alice McClung, Edna and Irene Bentz, Ernestine Rood, Kevil Thomas, Lillian Billow, Virginia Patton, Elsa Selz, Frances Montgomery, Beatrice Byxbee, Meta Levin, Jerome Kochersperger, Alfred Jenks, Ethel Keen, Ethel Brakefield and Edna Bryan.

The weekly pupils' recital of the Cosmopolitan School was given on March 21, at Auditorium Recital Hall, by Marie Kleiminger and Mary Short, pianists; Josephine Ganble, violinist; Alice Kramer, soprano, and Mrs. A. B. Cooley, contralto.

Thursday evening, March 26, the Gottschalk Lyric School will present the following pupils in recital: Florence Simon, Catherine McCaffrey, Genevieve L. Burke, Samuel Manheim, Ruth Peiser, Gustafine Dornbaum, Lucy Hartman, Laura Bruce Carrier, Hortense Weil, Georgia Bard, Martha Camann, Joseph B. Litkowski, Mary I. Camp, Bertha Mae Everhard, Lotta Edwards, Estelle Walker, Agnes Cross, Ida P. MacMillan and Ethel R. Miller. The Misses Carrier and Hartman, Joseph B. Litkowski and L. G. Gottschalk will be heard in the quartet from "Rigoletto" (Verdi), and the Gottschalk Lyric Club in Leo Delibes' "The Nymphs in the Woods," as a part song.

The close of the Lenten season will be marked by two performances of the magnificent Bach "Passion Music," by the Apollo Musical Club, in Orchestra Hall, April 13 and 14. The performance of this work last year created such a profound impression that its repetition this year is seemingly a necessity, and it is believed by the management of the club that the public is now fully ready for an annual performance of this work in Holy Week, as likewise it always looks forward to "The Messiah" at Christmas time. There will be the same soloists as last year, with one exception, Shanna Cumming Jones, soprano, taking the place of Corinne Rider-Kelsey.

The Bush Temple Conservatory gave a students' recital on Saturday afternoon, March 21, when Marion Cassell, pianist, was heard in Moscheles' concerto in G minor, op. 58 (first movement); Mabel Rhodes, pianist, in the Schubert A flat impromptu; Lucy Levy, pianist, in the Reinecke concerto, F sharp minor, op. 72 (first movement); F. Folke Gilbert, violinist, in the Vieuxtemps ballade and polonaise, and Adelaide Chapman, vocalist, in two songs.

The pupils of the junior class of the Regina Watson School for the Higher Art of Piano Playing were heard in a very interesting program at Cable Hall on March 17. All these little people, in ages ranging from six to twelve years, did some very excellent work in tonal quality, and in memorizing. The primary and intermediate grades in Mrs. Watson's school are conducted by a well trained corps of eight teachers, Mrs. Watson personally devoting her entire time to the advanced grades and general supervision. Those giving the program were: Fairbank, Elizabeth and Cordelia Carpenter, Margaret Oliver, Margaret

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Sarah Stanly Dewey, pianist, will give a lecture on Dvorák, with illustrations, on March 26.

Mary Cameron, a very talented pianist, and pupil of Jeannette Durno, will give the fourth of the series of recitals given under the auspices of Jeannette Durno, in Cable Hall on Wednesday afternoon, March 25. Miss Cameron will play the Bach-Saint-Saëns overture in D major; Brahms' intermezzo, op. 117, No. 2, and rhapsody in B. minor; Chopin's impromptu in F sharp major; reverie by Schutt; concert etude, MacDowell; and the Liszt E flat concerto, accompanied on the second piano by Jeannette Durno. Arthur Merz, baritone, will assist, singing "Faith in Spring," Schubert; Tosti's "Penso" and "Teresita Mia," from "Songs from the Pyrenees." Miss Cameron has appeared in public several times this season, and has created most favorable interest.

Luella Gertrude Chilson-Ohrman, who is one of the most prominent of the younger sopranos of Chicago, has some very excellent engagements for the latter part of March and April and May. On March 25 Mrs. Ohrman will sing in concert in Berlin, Wis.; on March 26 for a private musicale at the home of Mrs. Edward F. Swift; and on April 4 Mrs. Ohrman will give a song recital for the Amateur Musical Club, of Bloomington, Ill.

The third program of the second season of the Beethoven Trio was given at Martine's Hall, on March 17. The Trio, which is composed of Jeannette Loudon, pianist; Otto B. Roehrborn, violinist, and Carl Brueckner, cellist, played two trio numbers: Trio in D minor, op. 32, by Arensky, and trio in G major, No. 5 (Kochel, No. 564), by Mozart. Mr. Brueckner played two cello numbers, etude, op. 25, No. 7, by Chopin, and polonaise, by Popper. The program also contained two groups of songs by Minnie Bergman, soprano. Some exceptionally fine ensemble work has been accomplished by the Beethoven Trio, which was organized last season by Jeannette Loudon, and not alone has it been an artistic success, but generous support has been given it by the North Side Chamber Music Association, under whose auspices the annual series of four concerts is made possible.

EVELYN KAESMANN.

Joseph Malkin, the cellist, was the soloist at a Nikisch concert in Hamburg, and made a pronounced success. The orchestral numbers on that evening were Elgar's "Enigman" variations, Weber's "Oberon" overture and Berlioz's "Fantastic" symphony. Malkin played the Haydn concerto,

Seeger Music School Recital.

In the Astor Gallery, March 18, pupils of the Seeger Music School gave a recital, assisted by Bernhard Schmitt, violinist, and Mr. Aufdermaur, cellist, the program consisting of twenty-six numbers for piano, violin and cello. The program included Beethoven's sonata, op. 20; Mendelssohn's "Rondo Capriccioso"; Joseffy's "At the Spring"; a Liszt rhapsodie and Chopin fantasia; Bartlett's "Polka de Concert"; a Mozart sonata and Weber's "Rondo Perpetuo"—all this going to show Mr. Seeger's ambition for his pupils. Minnie Albert, not yet nine years of age, deserves special mention for her playing of Kuhlau and Mozart sonatas, Joseffy's "At the Spring" and Lack's "Valse Arabesque." Her phrasing and touch were alike remarkable, and one may safely prognosticate a brilliant future



MINNIE ALBERT.

for this remarkable child pianist, who has studied but three years with William T. Seeger.

Miss Tunick, Miss Bock, Miss Rose, Miss Fischer, Miss Jaspan, Mr. Albert and Mr. Preyer, piano pupils of the Seeger school, and Miss Tenenbaum, violin pupil of Bernard Schmitt, all deserve special mention. They have studied well, showing results, with still greater future promise. Others on the long program were the Misses Sackman, Lichtenberg, Villiques, Conway, Dagner, Gomprecht, Preyer, Hawks, Ginsberg, Schindler, and Messrs. Gomprecht, Gottler, Preyer and Barzalay. The hall was crowded to the utmost, testifying to the great interest felt by the relatives and friends of the score or more of pupils, and encouraging applause brought out the good points. Mr.

Seeger is evidently a most competent, painstaking and ambitious teacher.

May 2 there will be a recital in the East Room of the Waldorf-Astoria.

Third Meysenheym Musicales.

The third of a series of soirees musicales at Aeolian Hall, by pupils of Madame Meysenheym, took place last week, at which the participants were Clara Herzog, Verona Miller, Katherine Lee, Millie Engel, Marguerite Ermine, Messrs. T. H. Monroe, H. S. Meysenheym, vocalists; Leopold Wolfsohn, solo pianist, and R. M. Jeffrey, accompanist. The quartet from "Rigoletto" and operatic arias from works by Verdi, Mozart and Thomas alternated with songs by Tosti, Arditi and others. A critical audience heard the interesting program, finding little to criticise, however, rather much over which there was spontaneous enthusiasm. The numbers, although difficult, were so well given that the hearer did not realize it was a pupils' concert. All who took part sang well, so it would be difficult to select any one for special praise; suffice it to say that both teacher and pupils have reason to be proud of the evening. A special feature of the series of recitals is that each affair brings forward a different set of pupils. Experienced singer herself, and a teacher of voices of every kind, Madame Meysenheym is able to produce definite results; hence her success.

Meeting of the Tonkünstler Society.

The Tonkünstler Society met last night (Tuesday) at Assembly Hall, 100 East Twenty-second street, to hear the following program: Sonata for piano and viola in F minor, Rubinstein, played by Mrs. Carl Hauser and Henry Schradieck; songs by Handel, Lidgley, Tchaikowsky and Alice Avery Wakeman, sung by Reba Cornett-Emory, soprano, with Mrs. Wakeman at the piano; quartet for piano, violin, viola and cello, by Brahms, played by Messrs. Rihm, Schradieck, Bauer and Dubinski.

John Hendricks, Artist Pupil of Martin.

Lesley Martin's artist pupil, John Hendricks, whose singing with various important organizations, the Gesangverein Arion, among others, was successful, will sing next month as soloist for the Rubinstein Club, Manhattan; the Mendelssohn Club, Chicago; and the Schubert Glee Club, of Jersey City.

Amato Engaged.

Amato, the baritone who has been singing in Italy, South America and Spain, has been engaged for the Metropolitan next season.

Paul Scheinpflug, the Bremen composer, has finished his opus 13, a sonata for piano and violin. In spite of the dread number of the opus, it had an immediate public performance in Bremen and was very well liked.

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Hartmann to Make Second Tour Under Haensel & Jones.

Arthur Hartmann, the violinist, will arrive in New York during the month of October next to begin his second tour of America under the management of Haensel & Jones. Hartmann made an extended tour of the United States and Canada during the season of 1906-1907 under the same managers. No flourish of trumpets heralded the coming of this wonderful artist. He came modestly enough after an absence of ten years, for Hartmann had played in this country as a boy. For next season his managers have booked the artist for numerous appearances, most of them re-engagements.

The leading critics on this side of the Atlantic were of the same opinion concerning Hartmann's gifts that have been so forcibly expressed by European reviewers. Philip Hale, of Boston, declared Hartmann to be a virtuoso of "undisputable talent."

Wilson G. Smith, of Cleveland, dean of the critics in the Middle West, said: "Arthur Hartmann is to my thinking, Wieniawski redivivus."

W. L. Hubbard, of the Chicago Tribune, marveled at his technical equipment, which he declared included a facility that is virtually unlimited.

Shanna Cumming to Sing in Newark.

Shanna Cumming will sing at a Lenten recital in Newark, N. J., Friday evening, April 3. Her arias and songs will include: "Qual Farfalla," Handel; "Ah, lo so," from "The Magic Flute," Mozart; "Die Stille Nacht," from Spohr's "Faust"; "Vielles Chanson," Bizet; "War Ich Nicht Ein Halm," Tschai-kowsky; "I Mind the Day," Willoughby; "Shou, Shou, My Bairnie," Henschel; "Oh, Come with Me," Van der Stucken; "My Lovely Beloved," Klein; "The Lark Now Leaves Its Wat'ry Nest," Parker.

"Madam Butterfly" Musicale.

S. C. Bennett gave an interesting reading of Puccini's opera, "Madam Butterfly," Tuesday evening, March 17, at the home of Mrs. Somerville, West End avenue and Eighty-fifth street. Mr. Bennett was assisted by Beatrice French, a young woman of seventeen, who sang the leading numbers of the title role most effectively. It surprised many to hear so youthful a singer interpret and sing music of this character. It was clear that Miss French possesses all the qualifications for a prima donna.

A Special Wagner Performance.

Hamburg had a special Wagner performance recently to commemorate the twenty-fifth anniversary of the great

man's death. "Tannhäuser" was given, with Edyth Walker as Elizabeth. On the same day an orchestral concert presented the four youthful overtures of Wagner (published not long ago), "King Enzo," "Polonia," "Columbus" and "Rule, Britannia." The Hamburg public thought it a queer proceeding to honor Wagner with the playing of his four worst works, rather than with one or two of his best! Fiedler, the Philharmonic con-



ARTHUR HARTMANN.

ductor (and now "in spe" for Boston), made a more fitting selection in his own Wagner concert, for he presented excerpts from "The Flying Dutchman," "Tannhäuser," "Lohengrin," "Tristan," "Meistersinger," "Götterdämmerung," "Parsifal" and, as an intermezzo, the "Siegfried Idyll."

LiederKranz Concert.

Some of the professional orchestras in New York will have to look out, or they will hear of amateurs playing nearly as well as those who have made music their life work. The orchestral section of the New York LiederKranz, made up of seventy amateur musicians, played at the concert given at the clubhouse, Saturday night, March 21, under the direction of the assistant conductor, Dr. Hermann Schorch. Marie Rappold, of the Metropolitan Opera, and Karl Griener, cellist, were the soloists. It was a most interesting evening.

The orchestra played "The Kaisermarch," Wagner; the Tchaikowsky overture, "1812"; "Serenade" and "Love Duet," from "Pierre et Pierrette," by Burgmeier; ballet music from Schorch's operetta, "Kringsjaa," and the "Leonora Overture," No. 3, by Beethoven. Some of this music was performed with surprising smoothness, and at no time was spirit and enjoyment of the players lacking. Such animated playing is indeed refreshing. The orchestra also played the accompaniment for the Agathe aria from "Der Freischütz," which Madame Rappold sang beautifully. As a lesson in tone production, nothing more convincing could be desired. As an encore Madame Rappold sang Van der Stucken's song with orchestra, "Oh, Come with Me in the Summer Night." Later in the evening the prima donna sang "Murmeldes Luftchen," by Jensen; the prayer from "Tosca," and two encores, for which Dr. Schorch played inspiring piano accompaniments. The singer received an ovation.

Mr. Griener played difficult numbers from his extended repertoire with consummate ease. First the cellist played his own arrangement of Liszt's "Liebestraum," accompanied charmingly at the piano by Mrs. Griener. Other numbers on Mr. Griener's list were "Andalousie et Torador," Rubinstein; "Die Mondnacht," by Griener, and Popper's "Elfen-tanz." The artist was thrice recalled. The large assembly hall and corridors were crowded with the music loving members and their guests.

Rudolf King, of Kansas City.

Rudolph King, the well known pianist and teacher, of Kansas City, reports the busiest season of a twelve years' residence. He has two assistants to help him, and since his return from Europe last September he has been in active demand for concerts and recitals, having a return engagement in Fort Smith, Ark. He will teach all summer.

Puccini's "Manon Lescaut" was a success in Vienna.

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HOTEL NOTTINGHAM,
BOSTON, MASS., March 21, 1908.

It is stated on the best authority that Alwin Schroeder, the cellist, long a member of the Kneisel Quartet, and Willy Hess, the former concert master of the Boston Symphony Orchestra, both of whom returned to Europe—the one for active musical duties, the other for recuperation—will ere long return to their former Boston life and duties. A new quartet is in process of formation, and will include these two excellent artists. This will prove to be pleasant news to Boston music lovers. Musical changes are always a sign of progress, especially in the case in question.*

The piano recital of May Belle Hagenow introduced a very young and poetic musician. This young pianist has been taught by Carl Stasny, and shows how finely disciplined she has been in artistic pedaling, as well as touch and comprehension of what she has to play. She was, indeed, a picture of girlish repose as she successively read Raff's "Giga con Variazioni"; the G major and C major Scarlatti sonatas, which latter, when played before the great Carreño, was met with the exclamation, "Oh, you have wonderful rhythm, child"; Beethoven's "E Cossais-sen"; a group of Schumann pieces, "Warum," "Traumes-wirren," first movement of fantasia, op. 17; Chopin's ballade in A flat, etudes, op. 25, Nos. 7, 9 and 12, and Liszt's No. 12 rhapsodie, each piece producing a definite and entirely new effect, and not in any way what one generally

*THE MUSICAL COURIER has already stated that Mr. Schroeder is to return to America, not Boston, and it might be stated that Prof. Willy Hess, when he returns, will also return to America.—Editors THE MUSICAL COURIER.

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hears from the average young musician. Each work seemed to mean real things to the pianist, and she told them to a hall full of listeners so well that she met applause on every hand, and several huge floral wreaths were passed up to her. Her playing is distinctive for a beautiful tone, perhaps no yet virile enough, but so promising in its quality of finer unfoldment. Miss Hagenow's work created quite an ovation. The rhapsodie was read with mature skill and very fine sonority. There was a reception held in the green room afterward, where many gathered to congratulate Miss Hagenow, and also Mr. Stasny on his gifted pupil.

Mrs. C. A. Marsh, piano teacher, of 6 Newbury street, read a most interesting paper on "The Influence of Hymns and Songs on Life, Ideals and Conduct," at the Teachers' Association in Brookline last week.

It is pleasant to note Mr. Heinrich's first Lenten recital. These have been a most interesting feature of Lent from year to year, and always patronized by a large clientele, who know the musical interest and value of these affairs. The assisting artists were Mary Fay Sherwood, who is always an artistic accessory to any program for her truly charming way of singing songs, accompanied by her mother, Mrs. William H. Sherwood, and Dr. Ketterborn, Mr. Heinrich's songs included "Der Sieger" and "Daheim," by Kaun, sung with excellent effect. It is always a revelation to listeners as to how Mr. Heinrich, with his physical limitations, has attained so high a place for himself. March 25 is the next morning, when Mr. Heinrich will sing songs by Debussy and Reger, playing his own accompaniments.

The death of George W. Want, tenor, is reported. He was English born and came to Boston about 1870, where he led an active musical life, being first engaged as tenor in the Shawmut Congregational Church, and later in the Old South Church, where he sang for about eighteen years. For the past few years Mr. Want had charge of the music and was one of a Quartet at the second Church of Dorchester, where he also resided for several years. He was one of the first active members of the Apollo Club. He sang for both the Apollo Club and the Handel and Haydn Society, and was known and recognized as being a sound musician and a man of worth.

De Pachmann drew his usual large audience at Jordan Hall on Saturday afternoon. The program included: Sonata in B flat minor (by request), fantasia in F minor; berceuse, four preludes, three etudes, op. 25, Nos. 2, 4, 5; nocturne in B major, polonaise in C sharp minor; mazurkas, op. 7, B flat minor, op. 33, No. 4, B minor, op. 41, No. 1, C sharp minor; valse, op. 42, A flat major. Mr. de Pachmann's comments before, during and after the performance were most interesting. His exuberance was unbounded, and unusual enthusiasm in the audience attested the timeworn fact that he is the same high class artist who enraptures and fascinates his hearers with a revelation of poetic and musical lore. He was inimitable in all of his playing, but that of the "Funeral March" was memorable for a rare and wonderful reading. The sixth and last recital for the season will be given by De Pachmann next Saturday afternoon, when Beethoven, Chopin,

Schubert, Schumann and Mendelssohn will be represented on his program.

The last concert of the season of the Kneisel Quartet was given Tuesday evening. César Franck's piano quintet was the piece de resistance of the program, inasmuch as Olga Samaroff was the assisting artist. Her work was finely colored. She sustained and gave touches of definite art, and as of old, was a convincing and delightful ensemble artist. Her poise is most attractive, and one felt pleased that the gloom produced by a darkened stage and somber scenes in the background in the opening number, was indeed dispensed with when this radiant woman entered and gave life to the program.

Everett E. Truette, organist, and Olive Whiteley, violinist, furnished an interesting program in the church course which is given by what is known as the Lynn Educational Association. Mr. Truette opened with Guilmant's pastorale and finale, from first sonata, and followed it with Dubois' "Into Paradise" and "Fiat Lux," and Miller, Hollins, Wolstenholme and Whiting numbers, closing with Best's "Paraphrase on a Welsh March." Miss Whiteley, a very young musician, showed indisputable gifts as a violinist, and gave pleasure with her playing of two numbers—romance and gavot, "Mignon," and the ballet music from "Faust." These musicians had the assistance of a local chorus.

Felix Fox's fourth and last chamber recital of the present season takes place on Monday afternoon, April 6, in Steinert Hall, when this distinguished pianist will be heard in an unusually interesting set of pieces, including Kirnberger, Chopin, A. G. Salmon, Blumenfeld, Mendelssohn and MacDowell's "Keltic" sonata. Among his composers Mr. Fox has been always congratulated on his ability to give recitals which both instruct and please. His pronounced artistic merits are fast being recognized by the elect in America.

Felix Winternitz, Mr. Adamowski, Myron Whitney, Jr., and Lottie Williams will present the compositions of Paul Allen on Thursday evening, April 2, at Chickering Hall.

The chamber concert by Jessie Davis, assisted by Leon Renny, baritone, and Henry Eichheim, violinist, has in store for all who love charmingly played piano pieces and songs made famous by being heard in London salons a

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program of great interest. Fauré's sonata for piano and violin in A major, op. 13, will be played by Miss Davis and Mr. Eichem and will open the program. Mr. Rennay's songs include "Le Secret," "Nell," "Clair de lune," by Fauré, and numbers by Holmes, Saint-Saëns, Debussy, Graham Peel and German. Miss Davis' solos will be from Chopin—impromptu in F sharp and valse in E minor.

Teresa Carreño's program had these numbers: Beethoven's "Waldstein" sonata; Chopin's preludes, op. 23, Nos. 21 and 22, tarantelle, barcarolle; Schumann's symphonic studies, Brahms' rhapsody in B minor, Smetana's "Am Seegestade" and MacDowell's concert study in F sharp major. A long while had elapsed since this great artist had favored the public here with a recital, although she played with the Boston Symphony Orchestra this season. Demonstrative applause and requests for encores followed her wonderful playing. The evidence of great energy, rhythmic sense, poetic fire and depth of feeling was appreciably felt by every member of the large audience.

There will be three chamber concerts given under the auspices of the department of music of Boston University in the new Sleeper Hall at 688 Boylston street. The first of these will be given by the Hoffmann Quartet and George Proctor on March 26, at 3.30 o'clock; the second on April 1 by Armand Grabbe, a baritone of the Manhattan Opera Company, and the third on April 9, which is to be a piano recital by Heinrich Gebhard.

Virginia Listemann has just returned from a short concert tour in Maine and New Hampshire with Nina Fletcher, violinist. Miss Listemann's recent Belmont program had these songs: "Verborgtheit" and "Er ist's," Hugo Wolf; "Mondenschein," Bohm; "O Dry Those Tears," Teresa del Riego (with violin obligato); "Il Bacio," Ardit; "Pastorale," Bizet; "Roses After Rain," Liza Lehmann; "His Favorite Flower," Lowitz, and "Good-by," Tosti. After the program an informal reception followed.

Gertrude Fogler, accounted so clever for her readiness in histrionic art, to say naught of her proficiency in French pronunciation and diction, being the sole representative in this city of the Versin method of French, bore off many honors last week in the French play "Le Pretext," given by a number of amateurs in Huntington Chambers Hall. Miss Fogler's French is so perfect she was thought to be French born.

The management of the Cecilia Society announces that the last concert of the Cecilia Society, Wallace Goodrich, conductor, will be in Jordan Hall on Tuesday evening, March 31. As this is the first appearance of the society in Jordan Hall, the concert promises to be one of unusual interest. The Cecilia will have the assistance of Josephine Knight, soprano; Heinrich Meyn, bass, and a large orchestra of Boston Symphony players. The leading feature of the program will be the cantata for chorus, quartet, soloists and orchestra, "The Birth of Venus," by Gabriel Fauré. This is a setting of a mythological ode by Paul Collin. The program will also include Max Bruch's "Flight of the Holy Family," and some short part songs. A few tickets not taken by the season may be had at Symphony Hall.

Wednesday, April 9, the Lynn Oratorio Society will present Goethe's "Faust," with the following singers: Josephine Knight, Marguerite; Helen Allen Hunt, Siebel; Edward P. Johnson, Faust; Giuseppe Picco, Valentine; Frederick Martin, Mephistopheles. The Boston Festival Orchestra will be in attendance.

The Boston Symphony Orchestra's pair of concerts on next Friday afternoon and Saturday evening will have on the program: Suite for orchestra, taken from the stage music to "Fossegrimen," and first time here, by Halvorsen; Strube's two symphonic poems for orchestra, with viola solo, "Longing" and "Fantastic Dance" (first time); and Beethoven's symphony in C major, No. 1.

Charles Williams, now at the head of the department of literary expression and dramatic art in the Indianapolis (Ind.) Conservatory of Music, is visiting Boston, his old home, for a fortnight. Mr. Williams reports unusually fine work being done in all the departments of this excellent institution of music.

The enthusiasm attending Emilio de Gogorza's song program at Chickering Hall on Monday evening of last week was not unexpected. The program included the air of Thaïs, from "Iphigénie"; Schumann's "Widmung," Brahms' "Feldensamkeit," Strauss' "Caecile," a group of

French songs by Dubois, Paladilhe and Faure; Brockway's "A Dream," Sidney Homer's "Sing Me a Song of a Lad That Is Gone," Tours' "Mother o' Mine," Parker's "The Lark Now Leaves His Watery Nest." A large audience was in attendance.

Anne Estelle Hollis sang at Waltham, Mass., at a large concert; then assisted at an organ recital, and was engaged with a club musicale in Brookline, March 19, and later at Fall River. Mrs. Hollis has a beautiful, pure soprano voice, and is slowly but surely wending her artistic way.

WYLYA BLANCHE HUDSON.

Debuchy's Berlioz Music in Boston.

Seven years ago Albert Debuchy came to America, and for six years played with the Boston Symphony Orchestra. Prior to his coming to this country, Mr. Debuchy had given fine and valued services in the orchestra at the Opera Comique of Paris, for which, a few years ago, he was made officier d'académie. Mr. Debuchy presented a Berlioz program at Jordan Hall, Boston, Friday evening, March 20, when the works he interpreted were "Benvenuto Cellini," overture; "Menuet des Follets" (from "Damnation de Faust"), played last year by the Symphonie Orchestra; "Trio des Jeunes Ismaélites" (from "L'Enfance du



ALBERT DEBUCHY.

Christ"); "Un Bal" (from "Symphony Fantastique"), played here only once, and that by the Longy Club on December 30, 1907, and the opera, "Les Troyens à Carthage." Music not made over familiar by frequent or even recent performance, yet beautiful enough to be better known and more widely popular, the Berlioz program by Albert Debuchy came with a mission and fulfilled it. To those well informed, genuine music lovers, who do not deem a composition commonplace because it has been previously played, Mr. Debuchy's program and its presentation were a rare delight. It was a revival which stimulated the keen sympathy of him wholly in love with music for its own sake. The Music of "The Trojans at Carthage" is scarcely known here, and the opera, given as it was in concert form—the only pure form of such music, hence all the more legitimate and enjoyable because of its detachment, as it were, from costume or stage trickery—was beautifully presented by Mr. Debuchy's assistants, the chief of whom were Nora Burns, Clarence Shirley and James Rattigan. There was a fine chorus of sixty voices and an orchestra of sixty-four players. Miss Burns excelled in a beautiful conception of the part of Dido, her French diction being exceptional in its purity. Mr. Debuchy, himself the coach in the French, proving his excellent judgment as to the propriety of using the original tongue, showed his zeal and energy. The duet, warmly dramatic, was an impressive feature.

In all of the orchestral playing there was excellent tempo, definite character, dramatic insight and fine musical taste displayed. Mr. Debuchy conducted, showing his familiarity with the real intent of Berlioz, and a couple of pieces had to be repeated. Mr. Debuchy's former brilliant success in the giving of theatrical music in this city, together with the Berlioz program, it is hoped, will decide him to under-

take a series of concerts next season, in which he will endeavor to make popular certain music which has not been often heard. There is no doubt but that such concerts would become so largely patronized as to become a permanent feature of Boston's musical life. Mr. Debuchy is a true music lover and desires to share his admiration with the people. His ability in divers ways appeals, and must place him as a real benefactor to art.

THE MANHATTAN OPERA.

On Wednesday evening "Louise" was given at the Manhattan, and on Friday evening, "Pelléas and Mélisande." Both works had the familiar casts (except for Dufranne, as the father, in "Louise"), headed by Mary Garden.

Saturday afternoon's opera was "Crispino e la Comare," with Tetrizzini, Gianoli-Galetti, Sammarco, Arimondi, etc. In the evening "Carmen" constituted the performance, with Calvé, Dalmores, Zeppilli, and Dufranne.

The Monday bill was "Traviata," with Tetrizzini.

THE METROPOLITAN OPERA.

Wednesday evening saw a performance of "Mignon" at the Metropolitan, with Farrar, Abott, Bonci, Plançon, etc. "Trovatore" was the Thursday opera, with Caruso, La Forina, Homer, Stracciari, etc.

Friday's performance was "Fidelio," with Morana, Burrian, Goritz, Blass, Van Rooy and Reiss.

On Saturday afternoon "Traviata" held the boards, with Farrar, Caruso, Scotti, etc.

Saturday evening "Lucia" had a repetition, with Yaw (debut), Bonci, Stracciari, etc.

Monday evening offered "Mignon," with the familiar cast.

Conried's annual benefit was given on Tuesday evening. There were acts from "Bohème," "Butterfly," "Trovatore," "Faust," "Meistersinger," and the entire opera "Pagliacci." Those who assisted were Cavalieri, Dereyne, Bonci, Scotti, Farrar, Martin, Eames, Caruso, Plançon, Dippel, Van Rooy, Alten, Homer, Goritz, Reiss, Blass, Mühlmann, Sarto, etc.

Anna Lankow Dead.

Anna Lankow, who was established in New York for the past twenty years as a teacher of singing, died in Bonn, Germany, Thursday, March 19. Her death was not unexpected, for Madame Lankow had been dangerously ill for a year. It is reported she passed away after a second operation for cancer. Madame Lankow was born in the charming city where she spent her last days. Bonn was the birthplace of Beethoven, and the scene of many notable musical celebrations. As a singer, Anna Lankow made her reputation in Germany, singing successfully both in opera and concert. She was a contralto, and in addition to her vocal accomplishments, was an excellent musician and a deep student of science. Her book, "The Science of the Art of Singing," has passed through several editions, and is being used by teachers in both Europe and this country. During her residence in New York, Madame Lankow made frequent trips to Europe, taking always a very personal interest in her pupils singing at European opera houses. Advised by her American physician, she sailed for Germany last November to be with her sister, while the German specialists were to hold a consultation over her ailments. Since her departure for the Old World, the Lankow studios on West Ninety-seventh street have been conducted by assistants appointed by Madame Lankow. The death of this interesting and sincere woman will grieve many households, for her clientele was far reaching. She was devoted to her pupils and friends, and in season and out of season consecrated to her art.

Josephine Knight Sings "Aida."

Josephine Knight's engagement in "Aida" by the Gloucester, Mass., Choral Union, Arthur Woson, conductor, during the festival, was eminently successful, Miss Knight meeting with general commendation. The Gloucester Daily Times says:

In the title role of Aida Miss Knight fulfilled the soprano demands of the opera. Her voice is of rare sweetness and exquisite tone quality, wide range and purity. She showed marked feeling and emotional intensity, leaving a very pleasing impression throughout as an earnest artist, most thorough and effective in each musical detail that the score demanded.

Reception for Elsa von Grave.

Madame Gerard-Thiers gave a reception at her Carnegie Hall studio Sunday afternoon in honor of Elsa von Grave, the pianist from Berlin. From 4 to 6 o'clock many prominent persons called to greet Madame von Grave, who will remain in New York until the close of the season.



PHILADELPHIA, March 23, 1908.

The Philadelphia Orchestra closed its eighth season with the concerts of Friday afternoon and Saturday evening. The Academy of Music was filled to overflowing with an enthusiastic audience, which came prepared to enjoy the splendid request program, Madame Bloomfield-Zeisler and to say farewell to Director Pohlig and the orchestra for the long summer months. The program was decided by the votes of several thousand Philadelphia concertgoers, and I think the result shows that we need not be ashamed of the popular taste. The program was as follows: Overture, "Sakuntala," Goldmark; symphony, "Pathétique," Tchaikowsky; piano concerto in D minor, Rubinstein; vorspiel and finale, "Tristan and Isolde," Wagner. The orchestra always appears to advantage in works of the character of "Sakuntala" and the "Pathétique," and it seemed as though both conductor and men had determined to surpass themselves in their final effort of the season. Carl Pohlig seems especially fitted to bring out all the poetic and dramatic qualities of the tragic Russian symphony. At its conclusion he was recalled again and again, and presented with a large wreath in token of the appreciation of audience and orchestra of his work among us. Madame Bloomfield-Zeisler, always a favorite in Philadelphia, played the brilliant Rubinstein concerto as we had hoped and expected she would. Her conception of the andante was particularly fine. She is a satisfying artist. Of how few can this be said! It was a pleasure to see how the audience lingered at the close of the evening concert. Although the hour was late, it seemed as though the people could hardly bring themselves to say farewell to what has become our most cherished musical possession.

The Boston Symphony Orchestra also gave its last concert of the season here on Monday evening, and we saw Dr. Muck direct for the last time in some years at least. Dr. Muck came quietly to assume his duties with the Boston Orchestra, but he has made a place for himself here and has done much good for his splendid orchestra, giving

it just that little added alertness and enthusiasm that at times the superb organization used to lack. The program on Monday consisted of Beethoven's "Pastoral" symphony, MacDowell's "Indian" suite and Rimsky-Korsakoff's "Caprice on Spanish Airs."

Tuesday evening brought the Metropolitan Opera Company over from New York with a performance of the ever popular "Aida." This made the fifth time this opera has been sung here this season. The cast left little to be desired, and again a marked improvement was noticeable in the handsome stage pictures and scenic effects.

Thursday afternoon grand opera again, when that remarkable man, Oscar Hammerstein, brought his company over from New York, including the much talked of Tetrazzini, for a production of "Lucia." "Much talked of"—that was all the enthusiasm Philadelphia felt for Madame Tetrazzini when the curtain rose for the first time on Thursday afternoon. But what a change was wrought in the wildly cheering audience that saw the conclusion of the opera. It can be said that both Hammerstein and Tetrazzini have conquered Philadelphia, as was evidenced in the pages of description and praise that the daily papers lavished on the production.

Saturday afternoon found the much used dear old Academy of Music filled once more with a large audience to hear Schumann-Heink in song recital. The great contralto is much loved in Philadelphia for her warm heartedness and noble character, as well as for her beautiful voice and finished art. And how broad that art is Saturday's program was well calculated to show. From operatic selections in the true Italian style, with trill and turn, and from the full, deep toned rendering in the grand manner of Schubert's "Allmacht," to the simple ballad and folksong, she showed a versatility and perfection that filled the audience with delight.

The musical season in Philadelphia is not yet over. In the way of opera there will be two more performances by the Metropolitan forces and one more by the Manhattan with Mary Garden. Then the Philadelphia Operatic Society will give a performance of "Martha" on a grand scale with a chorus of 200 and an orchestra of eighty. In the latter part of April the Mendelssohn Club will give Elgar's "King Olaf." The Philadelphia Choral Society is also actively preparing the oratorio of the "Creation" for performance in April. Two quartet concerts will be heard here this week. The Hahn Quartet will play the D major quartet by Alexandre Borodine and the Schütt suite for piano and strings.

Elizabeth Hopkins, a pupil of the Combs Broad Street Conservatory of Music, gave a song recital in the concert hall of the conservatory on Saturday afternoon. Miss Hopkins possesses a soprano voice of beautiful quality and flexibility, which she uses with artistic skill.

The Manuscript Society will give a concert at the Church of the New Jerusalem, at which compositions by Stanley Addicks, Philip Goepp, H. Alexander Mathews, Arthur Foote and Horatio Parker will be performed.

Luther Conradi will give the last of his series of piano recitals at the Baldwin School, Bryn Mawr, on April 4. Mr. Conradi will be assisted by Philip Goepp.

Frederick Maxson will play the following music at a special organ recital next Sunday evening at the First Bap-

tist Church: Fugue, A minor, Bach; "Pastorale," MacDowell; "Scherzo Symphonique," Debart-Pouson; finale, Hollins; cantilene, Rogers, and grand chorus, Hollins.

An operatic concert will be given at Griffith Hall tomorrow evening. Selections will be sung from "Der Freischütz," "Madam Butterfly," "Ernani," "Lakmé" and "Rigoletto." Those taking part are Edward Wynkoop, Homer Rodeheaver, William Austin, Nancis France, Harry Cunliffe, Mary Smith, Hallie De Young and Charles Larame.

Miss Edna Harwood Baugher's song recital at Griffith Hall takes place on Wednesday evening. Miss Baugher will be assisted by Tullik Bell-Ranske.

WILSON H. FINE.

Washington Symphony Orchestra.

The following circular letter, relating to the Washington, D. C., Symphony Orchestra, will be read with interest at the national capital and elsewhere:

1204 F STREET, WASHINGTON, March 14, 1908.

To the Shareholders of the Washington Symphony Orchestra, Inc.: It is a pleasure to announce that through the generous action of the creditors of the orchestra, in consenting to take stock for their claims or make a gift thereof to the corporation, the orchestra is now free from debt.

Notice is hereby given of the annual meeting of shareholders to be held Monday, March 23, 1908, 4:45 P. M., at Knabe's, 1218 F street, for the purpose of electing a board of directors and considering any other business that may properly be presented at the meeting.

The following amendments of the by-laws, recommended by the board of directors, will be offered at the meeting:

1. To amend Section 2 of Article II, so as to provide for a board of directors "not exceeding twenty-five in number," and to declare the "conductor and manager or managers" (employed by the corporation) ineligible to membership in the board of directors.
2. To amend Section 6 of Article IV to make the quorum of the board of directors "twenty-five per cent. of the membership thereof, but not less than three."

By direction of the board of directors.

H. C. RAKEMANN, Secretary.

Fanning Song Recitals.

Cecil Fanning, the baritone, and his accompanist, H. B. Turpin, are booked to sail for Europe, April 29. Before sailing they are to give recitals in Pittsburgh, Cincinnati, Chicago, Oberlin, Akron, Murfreesborough (Tenn.), Moline, Ill., and at the Indiana University. In Oberlin, the recital will be given under the auspices of the Oberlin Conservatory of Music. In Akron, Mr. Fanning will sing before the Tuesday Musical Club. The recent recitals by this young and gifted artist in Boston, Providence and Hartford were highly successful, and everywhere brought inquiries for return engagements.

Rogers Recital at the New Clark Residence.

Francis Rogers, the baritone, gave a song recital at the new residence of George C. Clark, on Fifth avenue, Thursday afternoon of last week. His program included quaint old songs, such as Dr. Arne's "Plague of Love" and modern songs. Isidore Luckstone was the accompanist.

The Imperial Russian Musical Society is planning to give "historical" symphony concerts (with lectures) at Moscow, under Vassilenko and Sachnowsky. Bach and Handel are to comprise the opening program.

TINA LERNER

Russian Pianist

IN AMERICA SEASON 1908-1909

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David Bispham, Remarkable Song Interpreter.

David Bispham is a remarkable song interpreter. His programs cover four centuries in music, and best of all, the baritone is favorably disposed to young composers. He does not hesitate to sing the songs of Americans; in fact, no singer of Bispham's rank has introduced so many songs by native writers. Although long recognized as one of the most dramatic of opera singers, and one of the most popular oratorio artists on both sides of the Atlantic, it has been as a singer of songs that Mr. Bispham has attracted the widest notice during the past few years. The songs and arias on his lists for the season of 1907-1908 put many of the European singers in the shade of limited repertory and hackneyed programs.

The songs by American composers on Mr. Bispham's programs this season, follow:

| | |
|---|--------------------------|
| Sonnet | Max Heinrich |
| Who Knows | Max Heinrich |
| The World Well Lost | Walter Damrosch |
| Danny Deever | Walter Damrosch |
| The Parsee | R. B. von Liebig |
| That Was Thy Face | R. B. von Liebig |
| Fairest of All | R. B. von Liebig |
| Faded Spray of Mignonette | Ernest Schellinger |
| Fairy Song | Kurt Schindler |
| Daisy's Song | Kurt Schindler |
| From a City Window | Kurt Schindler |
| The Rosary | Ethelbert Nevin |
| Airly Beacon | Ethelbert Nevin |
| The Woodpecker | Ethelbert Nevin |
| Night Song | Ethelbert Nevin |
| Ballade of the Mermaid | W. G. Hammond |
| Aghadoc | Howard Brockway |
| Killiecrankie | H. H. Wetzler |
| When Stars Are in the Quiet Skies | Clarence Lucas |
| Drake's Drum | Arthur Farwell |
| At Lucca in My Garden | Carl Engel |
| A Little Heart | Carl Engel |
| A Roundel of Rest | Cyril Scott |
| My Captain | Cyril Scott |
| Pirate's Song | H. F. Gilbert |
| The Irish Kings | H. F. Gilbert |
| A Kiss in the Rain | Gaston Borch |
| O Let Night Speak of Me | G. W. Chadwick |
| Sweetheart, Thy Lips Are Touched with Flame | G. W. Chadwick |
| Auferstehung | F. Brueschweiler |
| Recitations— | |
| Enoch Arden | Music by Richard Strauss |
| Das Hexenlied | Music by Max Schillings |
| A Midsummer Night's Dream | Music by Mendelssohn |
| Antigone (Sophocles) | |
| Robert of Sicily, recitation with piano | Rosseter Cole |
| Odysseus | Max Bruch |
| The Messiah | Handel |

Here are the other songs and arias on the programs of this year's recitals and concerts:

| | |
|---|----------------|
| Recitative and Aria from The Seasons, At Last the Bounteous Sun | Haydn |
| Piangero mia sorte ria (Giulio Cesare) | Handel |
| O Ruddy Than the Cherry (Acis and Galatea) | Handel |
| Pur dicesti | A. Lotti |
| Chi fiero costume | C. Legrenzi |
| Qui sdegno (The Magic Flute) | Mozart |
| In questa Tomba | Beethoven |
| La Partenza | Beethoven |
| Adelaide | Beethoven |
| Creation's Hymn | Beethoven |
| Wohin | Schubert |
| Ungeduld | Schubert |
| Die Post | Schubert |
| Der Wegweiser | Schubert |
| Haidenroslein | Schubert |
| Der Erlkoenig | Schubert |
| Der Wanderer | Schubert |
| Hark, the Lark | Schubert |
| Du bist die Ruh | Schubert |
| Auf dem Wasser zu singen | Schubert |
| Who Is Sylvia? | Schubert |
| An die Leyer | Schumann |
| Selections from Dichterliebe | Schumann |
| Im wunderschönen Monat Mai | |
| Aus meinen Tränen spriessen | |
| Die Rose, die Lilie | |
| Wenn ich in deine Augen seh' | |
| Ich grölle nicht | |
| The Two Grenadiers | Schumann |
| Auf träge | Schumann |
| Ballade des Harfners | Schumann |
| Der Hidalgo | Schumann |
| Widmung | Schumann |
| Ihr Bild | Clara Schumann |
| Liebst du um Schönheit | Clara Schumann |
| Edward | Carl Loewe |
| The Innkeeper's Daughter | Carl Loewe |
| The Deserted Mill | Carl Loewe |
| Tom the Rhymer | Carl Loewe |
| Odin's Sea Ride | Carl Loewe |
| The Wedding Song | Carl Loewe |
| Im Herbst | Robert Franz |
| Auf dem Meere | Robert Franz |
| Ständchen | Robert Franz |
| Willkommen, mein Wald | Robert Franz |
| Liechen ist da! | Robert Franz |
| Selige Nacht | Robert Franz |
| Im Mai | Robert Franz |
| Im Fruehling | Robert Franz |
| Widmung | Robert Franz |
| Marie | Robert Franz |
| I'm a Roamer (Son and Stranger) | Mendelssohn |

| | |
|---|-----------------|
| It Is Enough (Elijah) | Mendelssohn |
| Waldeinsamkeit | Brahms |
| Ständchen | Brahms |
| Erinnerung | Brahms |
| Von ewiger Liebe | Brahms |
| Wir wandelten | Brahms |
| O, liebliche Wangen | Brahms |
| Sapphische Ode | Brahms |
| Ein Ton | Cornelius |
| Es blinkt der Thau | Rubinstein |
| Gelb rollt mir zu Füssen | Rubinstein |
| Waldeggespräch | Jensen |
| Wie glänzt der helle Mond | Sinding |
| Als die alte Mutter | Dvorák |
| An jenem Tag (Hans Heiling) | Marschner |
| The Monk | Meyerbeer |
| Nachtgang | Richard Strauss |
| Allerseelen | Richard Strauss |
| Lied des Steinklopfers | Richard Strauss |
| Traum durch die Dämmerung | Richard Strauss |
| Caecilie | Richard Strauss |
| Légende de la sauge (Jongleur de Notre Dame) | J. Massenet |
| Il pleure dans mon cœur | Claude Debussy |
| Chevaux de bois | Claude Debussy |
| Des Dichters letztes Lied | Grieg |
| Mit einer Primula veris | Grieg |
| Erstes Begegnen | Grieg |
| Mit einer Wasserlilie | Grieg |
| Ein Schwan | Grieg |
| Mein Ziel | Grieg |
| Ich liebe dich | Grieg |
| Désir d'amour | Saint-Saëns |
| L'heure exquise | Reynaldo Hahn |
| Auch kleine Dinge | Hugo Wolf |
| Der Tambour | Hugo Wolf |
| Prologue (Pagliacci) | Leoncavallo |
| Quand' ero pazzo (Falstaff) | Verdi |
| The Evening Star (Tannhäuser) | Wagner |
| Alberich's Curse (Rheingold) | Wagner |
| Wotan's Farewell (Die Walküre) | Wagner |
| The Crucifix (Duet) | Fauré |
| The Pretty Creature | Old English |
| Drink to Me Only with Thine Eyes | Old English |
| An Old Sacred Lullaby (arranged by Corner) | Old English |
| Young Richard | Old English |
| Believe Me, if All Those Endearing Young Charms | Old English |
| The Bailiff's Daughter of Islington | Old English |
| Down Among the Dead Men | Old English |
| Where Be Goin' (arranged by A. Somervell) | Old English |
| Annie Laurie and Leezie Lindsay | Old Scotch |
| All Thro' the Night | Old Welsh |
| The Stuttering Lovers | Old Irish |
| The Lost Chord | Sullivan |
| Selections from The Vicar of Wakefield | Liza Lehman |
| Finale Act II. Now Go, My Children | |
| The Mad Dog | |
| Quartets and ensemble numbers | |
| Süsse Rast | Hugo Kaun |
| Am Wald Bach | Hugo Kaun |
| Der eine Reim | Hugo Kaun |
| Zwei Sträusse | Hugo Kaun |

Bispham at the Hippodrome.

David Bispham aroused a whirlwind of applause at the Hippodrome Sunday night, at the orchestral concert conducted by Manuel Klein. No imaginative person can sit in the Hippodrome without thinking in superlatives. Everything is on a huge scale, and if the artist pleases the applause is on a corresponding scale of greatness. Mr. Bispham has not been in better voice in years than he proved to be on this occasion. He sang "O Ruddy Than the Cherry," by Handel; the prologue from "Pagliacci," "Danny Deever," "The Lost Chord," and the amusing and always grateful old Irish song, "The Stuttering Lovers." Unbounded enthusiasm greeted the singer. Harold O. Smith accompanied at the piano for the songs. The orchestra played the prelude to "Die Meistersinger," Wagner; selections from "The Waltz Dream" and "Merry Widow"; Tchaikowsky overture, "1812"; Symphonic poem, "East and West," by Fairchild; "Way Down South," by Myddleton, and "Triumphal March," from "The Proud Prince," by Manuel Klein.

OPERA NOTES.

Hammerstein is to be made a Knight of the Legion of Honor by the French Government, for his services in the cause of French opera.

Zenatello has signed for another year with the Manhattan.

There will be no "popular priced" Saturday night performances at the Manhattan next season. The full \$5 rate is to prevail on that evening, as on all other weekdays.

The Manhattan announces that it will give "concert performances of opera" on Sunday evenings next season.

On Friday evening, Eva Campanini, wife of the Manhattan conductor, will make her only appearance of the

season, in "Andrea Chenier," which will then be sung for the first time in that house. For Saturday evening a gala performance is announced, including the first act of "Traviata," with Tetrassini; the first act of "Pagliacci"; the second act of "Faust," with Garden; the mad scene from "Lucia," with Tetrassini, and the second act of "Aida," with the familiar cast.

This is the last week of the regular season of opera at the Manhattan.

Mary Garden will sail for Europe on March 31. Also other members of the Manhattan company and Oscar Hammerstein are booked to leave on the same steamer.

Mary Garden will sing in "Salome" at Brussels next month.

Tetrassini and Sammarco are among the artists re-engaged for the Manhattan's next season.

The exclusive right to produce "Boheme," "Tosca" and "Madama Butterfly," held hitherto by the Metropolitan, runs out after the close of the present season, and it is reported that Hammerstein has made a large offer for the future performing privileges of the three operas, to the publisher Ricordi, in Milan. It is possible that the Puccini works will next season be rented out to both New York opera houses.

The next season of opera at the Metropolitan will begin November 16 and run for twenty weeks. During that period 100 regular subscription performances will be given, eighty of which will be in the evening and twenty at matinees. The subscription nights will not be changed next season.

The annual meeting of the stockholders of the Conried Metropolitan Opera Company, which was to have been held on March 19, has been postponed until April 3, when the election of directors will take place and a detailed statement about the next opera season will be issued.

Nordica is giving song recitals on tour.

When Hammerstein made his final arrangements to take his company to Philadelphia for two performances at the Academy of Music the managers asked him what they should leave him as a nucleus around which to group his "Lucia" presentation. "The walls and the floor," replied the opera manager; "I'll do the rest." And he did. Tetrassini's success in Philadelphia is told of elsewhere in this issue of THE MUSICAL COURIER.

La Fonia (formerly Rita Newman, a California girl) substituted the indisposed Eames at the "Trovatore" performance in the Metropolitan last Thursday.

The last Sunday concert this season at the Manhattan included in concert form the finale of the third act of "Ernani" (with Russ, Zaccaria, Bassi, Sammarco, Arimondi, Venturini and Reschiglian) and the finale and triumphal march from the second act of "Aida," with Agostinelli, De Cisneros, Zenatello, Ancona, Arimondi and Mugnoz and the entire chorus, orchestra and stage band, including the Egyptian trumpets. These operatic excerpts were preceded by a miscellaneous program, in which Gerville-Reache, Zeppilli, De Cisneros, Agostinelli, Sammarco, Crabbe, Gianoli-Galletti and Arimondi took part. Campanini conducted also what he calls the best two overtures of Verdi—"La Forza del Destino" and "Vespro Siciliani."

Campanini, musical director at the Manhattan, received this letter last week from Debussy, composer of "Pelléas et Mélisande":

The newspapers of New York have said—the fact is so unusual as to be remarked—that you have displayed the skill of a master in directing "Pelléas et Mélisande." I know personally that it is not enough to be a good orchestral director to succeed in this respect. The orchestration of "Pelléas" is a frail piece of architecture, which supports the work and expresses its feeling. It is therefore the artist as well as the orchestral director that I hasten to congratulate and to thank for his precious collaboration. I hope to have the opportunity of shaking your hand with the gratitude I feel toward you here—so far away.

The Manhattan's record for its second year of opera is summed up in a list of twenty-three operas sung: "Louise," "Tales of Hoffmann," "Carmen," "Aida," "Pagliacci," "Lucia," "Thais," "Pelléas et Mélisande," "Traviata," "Trovatore," "Rigoletto," "Navarraise," "Gioconda," "Faust," "Ballo in Maschera," "Cavalleria," "Damnation de Faust," "Don Giovanni," "Siberia," "Crispino," "Ernani," "Dinorah," "Andrea Chenier" is to be done on Friday.



NEW YORK, March 23, 1908.

The International Art Society, Mrs. J. Christopher Marks, president, succeeds in interesting numbers of people who fill the parlors of the Waldorf-Astoria Hotel at the monthly concerts. That of March 16 was no exception. In the order of their appearance on the program, the artists were: Beatrice H. Fenety, who played piano solos expressively; Louise Horne, cornetist, in solos and well known songs, with an agreeable tone; Rosetta W. Joselyn, dialect reader, who vastly amused all, and Harriet Barkley Riesberg, who sang the waltz from "Romeo and Juliet," and songs by Hahn, Grieg and Vannah in such a manner as to win recalls. Guests of honor were Madame Cappiani, Messrs. Paris Chambers, Andre Tridon (who delivered a witty talk), and A. H. Euwer. During the evening the president read the editorial, "Music for Nothing," published in THE MUSICAL COURIER of March 11, calling special attention to it and the stand of this paper, identical with that of the society.

Samuel A. Baldwin's ninth organ recital in the great hall of the College of the City of New York, Amsterdam avenue and 138th street, brought the toccata and fugue in D minor by Bach, Boellman's "Suite Gothique," and pieces by Rheinberger, Woodman, Franck and Dubois. The Sunday recital had pieces by Handel, Bach, Rousseau, Wolstenholme and Bartlett, the playing of Rousseau's "Elevation" pleasing so much that it had to be repeated. Wagner's "Parsifal" prelude was a well calculated performance, and resounding applause followed each number. The hall seats 2,400 people; the large audience, Monumental Hall, and imposing organ, not to mention the inspiring playing, are worth visiting. The recitals continue Fridays at 2:30 and Sundays at 3:30. Professor Baldwin keeps the recitals within the hour's length, constructs varied programs, containing both ancient classics and modern music, so there is something for every one to enjoy.

Hallett Gilberté and Mrs. Gilberté received Thursday afternoon in honor of their friend, Gabrielle Ravenelle, of the William H. Crane company. During the afternoon May Nevin Smith sang charmingly the following songs, composed by Mr. Gilberté, and accompanied by him: "Spanish Serenade," "Tears and Smiles," "A Mother's Cradle Song," "A Maiden's Yea and Nay," and two exquisite little songs, called "The Little Red Ribbon" and "The Thief," written expressly for May Nevin Smith by Gilberté. Gounod's "Barcarolle" and Campana's "Serenade," duets, were well sung by Mrs. Smith and Mr. Gilberté. In course of the afternoon Anthony Henderson Euwer gave two clever readings. People well known in the society, musical and art worlds are always found at the Gilberté reunions.

Alice Breen's "Spring Program" in her Carnegie Hall studio was attended by a throng which filled it, March 20. Lisette Frederic, violinist, confirmed previous opinion, expressed in this paper, of her altogether distinguished playing, and Miss Breen sang with beauty of voice and expression the following songs, appropriate to the season: "Like the Rosebud," "As the Honeysuckle," "The Yellow Daisy," "Butterflies," and "Springtide." The writer has heard her in time past, but never has her voice sounded so altogether clear, lovely and colorful. Evangeline M. Lent and her cohorts gave her own burlesque on grand opera yclept "Burlesquo Furioso," with Daisy C. Wood as Flageoletto, attired in a make up of Faustlike suggestion, and a chorus which for artistic discord can rival that of the Metropolitan Opera House in "The Pilgrims' Chorus." An audience of distinguished aspect heard and appreciated the music, serious and otherwise, and Miss Breen may congratulate herself on her altogether delightful hour of music and entertainment. Among those present were Mrs. T. B. Scribner, Mrs. H. P. De Forest, Mrs. R. M. Easley, Mrs. Frank Gilmore, Mrs. C. H. Ditson, Mrs. Green, Mrs. J. A. Cozzins, Mrs. H. H. Flazler, Mrs. H. P. Heinze, Dr. and Mrs. Lansing, Mrs. Even Fosdet, Mrs. H. L. R. Emmett, Mrs. A. C. Morgan, Mrs. Babcock,

Mrs. J. W. Waterbury, Mrs. Edward W. Peet, Dr. and Mrs. Ross McPherson, Mrs. W. G. Slade, Mrs. Henry Bischoff, Mrs. James H. Parker, Mrs. Stephen Baker, Miss Rounds, and the Misses Graham.

Ernst Sommargren's violin pupils, assisted by Claudine Hepburn, soprano, united in a recital at the Waldorf-Astoria Hotel March 18. The program was a good one in every respect, and the pupils acquitted themselves admirably, several of them advanced beyond their years. Among these, Celia Korman showed great talent; she was awarded a medal, Dr. J. Christopher Marks making the presentation. Little Minnie May Beleher, daughter of Dr. Marks, played Thomé's "Ave" very nicely. The ensemble class and Sommargren Trio gave pleasure, and Miss Hepburn sang with especially good effect Marks' "Neath Skies of Spain."

Clarence R. Templeton, tenor, and pupil of Parson Price, was soloist at a concert given by the Orpheus Glee Club, Perth Amboy, March 17, singing Price's "Love Lies Bleeding." He was much applauded, getting an encore for his excellent singing. He is one of the regular soloists of the club.

Harriet Foster, the mezzo contralto, was soloist for the Rubinstein Club recently, getting a fine reception after "Sognai," and adding MacDowell's "Idyl" as encore. May 8 she sings "Elijah" in Bethlehem, Pa., leaving soon thereafter for Europe, singing with the Henry Wood Orchestra in London.

Maria Celli, the soprano, sang at a concert at Hasbrouck Institute recently, and the Evening Journal, of that city, said: "She was heartily welcomed," and that "she has a warm and flexible voice, perfectly under control." She is singing at St. Rita's Church, West Forty-fifth street.

Men singers, tenors and basses, are wanted for Grace Emanuel Church in Harlem; apply to Conrad Wirtz, choir-master, 120 West 124th street.

Eugene Heffley's twentieth Saturday musicale at his Carnegie Hall studio brought a MacDowell program, consisting of his concerto No. 2, op. 23, played by Helen M. Treat, with Hans Barth at a second piano (no small feat was this of young Barth); "Sonata Tragica" and a group of six songs, sung by Kennebh Bingham, the accompaniments played by Elna Bodine. The studio was filled with interested hearers, who warmly applauded the music, so well played and sung.

The Wirtz Piano School gave a pupils' recital March 20, four young pianists, exclusively the product of this school, sharing in the program. They were Viola Danielson, Mildred Ellis, Hazel Ware and Adolph Roermann, who played works by Mozart, Brahms, Merkel, Mendelssohn, Chaminade, Von Wilm, Pachulski, and others.

Beatrice Wainwright, soprano, gave a recital at the Walter Russell studio, March 20, singing operatic arias by Mozart and Puccini, in Italian; songs by Saint-Saëns, Benberg and Charpentier, in French; songs by Handel, Tschaiakowsky, Brahms and Strauss, in German; and songs by German, Fisher and Henschel in English. She did all this from memory, with good style. F. W. Schalscha rendered violin solos with good style and effect, and J. M. Cushing played sympathetic accompaniments.

An "Evening of Music," by Hattie Diamant Nathan, at Reisenweber's, March 19, brought forward her pupils, Ethel Weston, Belle Goodman and Julia Goldberg. Madame Nathan sang "Thou Brilliant Bird," and the Jewel Quartet (vocalists), R. G. Crane, David-Kulinyi, Archie P. Hackett and Florence R. James, assisted. Dominico Savino was at the piano.

Tomorrow, Thursday, the final performance of the season of the American Academy of Dramatic Arts takes place at the New Empire Theater, 2:30 p. m., when the Greek music drama, "The Libation Poursers" of Aeschylus will be performed. The drama will be given with studious fidelity to the pure art forms and traditions of the ancient Greeks, and tickets will be on sale.

Sally Frothingham Akers announces a song recital, Mendelssohn Hall, Tuesday, April 7, 3 p. m., Isidore Luckstone at the piano, when she will sing eleven novelties, the program containing songs in English, German and French.

Louise Sturdevant Dixon has a good sized class of piano pupils in Hackensack, N. J., who gave a program of eight numbers March 23, at Laurel Hall. Those who took part were Sara Glorvigen, Charlotte Terhune, Mrs. Dixon, Carrie Lozier, Edward Tremaine, Margaret Harrison, Walter Ludwig, Maloise Dixon, and several of these played vari-

ous pieces in the keys requested by the audience, in either major or minor.

At the Heizer Music School, Sioux City, Ia., a series of interesting recitals has just been concluded, standard works for piano, such as the leading concertos, two-piano pieces, etc., making up the programs. Preceding these, a "Violoncello Program" was given, and before that a recital of MacDowell music. Frederick Heizer and Mrs. Heizer are known to many New Yorkers and others of the East.

Sumner Salter, organist of Williams College (Thompson Memorial Chapel), gave his twenty-seventh recital March 11, a string orchestra assisting. His programs contain the leading works, interspersed with vocal or violin solos.

Walter C. Gale's first recital at the Broadway Tabernacle included works by Bach, Elgar, Guilman, Dubois, Hollins and Wagner. Yesterday Will C. Macfarlane, organist of St. Thomas' Church, gave the second recital at the same church, and Mr. Gale finishes the series Tuesday, March 31, at 4 p. m.

Hans Kronold, cellist, desires it to be known that he has not been engaged as soloist for the next Maine Festival.

The Allied Arts Association of Brooklyn has been re-organized, the various sections being dropped, that of the predominating one of music continuing, the dues raised to \$25 a year. It is proposed to give an opera in the middle of May, and "Don Juan," in October, with Shanna Cumming as Donna Anna.

Leonard B. McWhood's paper, "The Present Status of Music in Colleges," read at the M. T. N. A. meeting here Christmas week, has been reprinted, and may be had by addressing Mr. McWhood at Columbia University. The paper created considerable comment at the time it was read, for it gives facts, collected with difficulty, not generally known.

Moritz E. Schwarz, assistant organist of Trinity Church, will play the following program tomorrow, Thursday, March 26, at 3:30 p. m.:

| | |
|----------------------------------|----------|
| Toccata and Fugue (D minor)..... | Bach |
| Pastorale..... | Faulkes |
| Offertoire..... | Salome |
| Intermezzo..... | Hollins |
| Variations in A..... | Hesse |
| Adoration..... | Borowski |
| Scherzo..... | Capocci |
| Canzone (G minor)..... | Woodman |
| Grand Chorus in D..... | Lacroix |

Leon Renuay, the baritone, of London, will give a song recital on the afternoon of Friday, April 3, at the home of Mrs. Williamson W. Fuller, 1072 Fifth avenue. William Janashek, pianist, will assist.

Carl Organ Recitals.

William C. Carl will begin his annual spring series of free organ recitals in the Old First Presbyterian Church, Fifth avenue and Twelfth street, Manhattan, next week, Tuesday evening, March 31, at 8:15 o'clock, assisted by the boy sopranos, Everett MacLachlan and Grant Austin. The recital will be free to the public. No tickets required. The following interesting program has been prepared:

| | |
|--|-------------------------------------|
| Sonata in C minor, No. 2..... | Mendelssohn |
| Vocal, Spring Song..... | Cowan |
| | Grant Austin. |
| Toccata and Fugue in D minor..... | Bach |
| Prière (new)..... | Paul Jemel |
| Gavotte dans le Style Ancien..... | Neustedt |
| Finale from the Fifth Symphony..... | Widor |
| Song, L'été..... | Chaminade |
| | Everet MacLachlan. |
| Wedding Music..... | T. Dubois |
| Entrée du Cortège..... | |
| Benediction Nuptiale..... | |
| Laus Deo..... | |
| Le Vendredi Saint..... | F. de la Tombelle |
| Duo, Quis est Homo (Stabat Mater)..... | Rossini |
| | Everet MacLachlan and Grant Austin. |
| Festival March (The Trumpeter)..... | Neander |
| | Arranged by Mr. Carl. |

Mr. Carl will open the new organ in the First Presbyterian Church, Elmhurst, N. Y., March 27, and the new organ in the First M. E. Church, Washington Court House, Ohio, April 3.

Seebold Students Sing Well.

Miss Ihmsen, Rita Thompson, Dolly Cox, Louise Montague, Mrs. D'Arcy Jameson and Mr. Guilian (tenor) were the singers at a musicale given last week at Amelie Seebold's studio. The young women sing with a good breath control, vivacity and style. Madame Seebold, assistant of the younger Lamperti, is doing wonders with the material at her command. Operatic arias by Gounod, Mozart, Bellini, Leoncavallo, Meyerbeer, Flotow, Puccini and Mascagni formed the program, which was warmly applauded by the listeners.



PITTSBURGH, Pa., March 21, 1908.

March 17 the Rubinstein Trio was heard in its second concert. The Trio, Julia Gibansky, piano; David Dubinsky, violin, and Alois Reisser, cello, was assisted by Joseph Francel, French horn. The program was as follows: Brahms, trio, E flat, op. 40; Richard Strauss, sonata, F major, cello and piano; Smetana, trio, op. 15. Mr. Francel played the horn part in the Brahms with great beauty of tone, and this number, one of the finest of the Brahms chamber music repertory, was a delightful example of coherent, profound, ideal music. The Strauss number abounded in his usual abnormal color and rhythm, but also possessed melody, thereby giving pleasure to the listener of ordinary musical ability. The Smetana trio out-Straussed Strauss in its bizarre character, but was dramatic, melodic and rhythmic. The Trio played with earnest, painstaking care, the piano occasionally overpowering the other instruments, but the ensemble, on the whole, was satisfying. The Trio announces a concert in Grafton, April 2.

Thursday, March 19, the Mendelssohn Trio gave its ninth concert in the Board of Trade Auditorium, with Edith Harris Scott, contralto, assisting. The program consisted of these numbers: Trio, "Noveletten," op. 20. Gade; aria, "Knowest Thou that Sweet Land?" from "Mignon," Thomas; trios, "Erotik," Grieg, and "Swedish Wedding March," Soederman; trios, "Chacon," Durand, and "Polish National Dance," Scharwenka; songs, "My Love It Is Green," Brahms; "Farewell," Franz, and "Florian's Song," Godard. Walter Cotton substituted for Franz Kohler, who is now convalescing. Gertrude Clark, soprano, is to be the soloist at the tenth and last concert of the Trio next Thursday.

Tuesday, March 17, the Mendelssohn Trio played before the Monday Evening Musical Club, of Franklin, Pa.; Christine Miller, contralto; Louis Angeloty, violinist, and Fritz Goerner, cellist, were the soloists.

Wednesday the Pittsburgh Orchestra, Emil Paur, director, played in Johnstown, Pa. Mrs. Wunderle, harpist, and Henri Merck, cellist, played solos.

March 20 the Pittsburgh Orchestra closed its thirteenth season with the following program: Overture, "Leonore," No. 3, Beethoven; seventh symphony, Beethoven; funeral music from "Die Götterdämmerung," Wagner, a tribute to the memory of the late George H. Wilson; aria, "O Hall of Song" from "Tannhäuser," Wagner; "Francesca da Rimini," fantasia after Dante, Tchaikowsky; songs, (a) "In the Month of May," Hammond, (b) "Now Sleeps the Crimson Petal," Quilter, (c) ariette, "Were I a Sunbeam," Vidal; preludes to the first and third acts of "Lohengrin," Wagner. Carnegie Hall was filled to its capacity, and Mr. Paur conducted brilliantly, and before the closing number was obliged to acknowledge, with his men, a prolonged and enthusiastic ovation. Nordica sang four encores, and two of her eight selections were actually given in her native language—quite an encouragement for English and American writers.

Tuesday evening the Pratt Institute of Music and Art gave its third concert and reception at its Squirrel Hill Branch.

Thursday, March 19, the Orpheus Club of Bellevue and Avalon, W. A. Lafferty, conductor, gave its second concert; John R. Roberts, baritone, was the soloist.

Cecil Fanning, baritone, is announced for a song recital here on April 6.

Paderewski is to be heard in a recital at Exposition Hall April 4. His new (?) program, already announced, includes the Liszt "Soirée de Vienne" and thirteenth rhapsody,

the F sharp major nocturne and an etude by Chopin, also the B flat minor scherzo, all of which we heard him play here this season at the second orchestral concert.

MABEL LE FAVOR ANGELOTY.

A Garden Dinner.

Mary Garden, of the Manhattan Opera, gave a farewell dinner last week to several of her friends and fellow singers at the Café Beaux Arts. The dinner was principally for Mr. and Mrs. Jean Perier and Mr. and Mrs. Hector Dufranne, who returned to Europe on March 25, after their opera season here. Perier and Dufranne sang with Miss Garden in Debussy's "Pelléas et Mélisande" at the Manhattan.

Other guests present included Dalmores, Mr. and Mrs. Campanini, of the Manhattan Opera Company; Oscar Hammerstein, Mr. and Mrs. Arthur Hammerstein and the Misses Garden, sisters of the prima donna.

Killin-Keough's Return to New York.

Absent several years on concert tours, Alice Killin-Keough and James Potter Keough, coloratura soprano and basso respectively, signalized their return to New York by a recital at the Astor Gallery, March 19, the affair serving well to reintroduce them to a public which showed by its numbers that the two singers were not forgotten. Nearly every seat was taken, the two artists having the assistance of Mrs. F. W. Rutty, pianist; Gertrude I. Robinson, harpist, and Rosetta W. Josselyn, reader. Mrs. Keough's voice is finely placed, of high range and fine quality, enabling her to sing "Ah fors e lui" and "Villanelle" effectively. United with her clean execution and capable technic is a pleasing personality. Mr. Keough delighted his hearers with his Scotch ballads especially, in



ALICE KILLIN-KEOUGH.

true Scotch dialect, and he sings "L'heure exquise" in the original French with smoothly sustained voice. His English songs were no less distinct of enunciation and happy of conception. Mrs. Rutty, pianist, and Miss Robinson, harpist, showed taste in their work, and Mrs. Josselyn was a general favorite. Duets by Offenbach (with harp), Giordani and Balfe, sung by the Keoughs, opened and closed an interesting program. For such as are interested it is stated that Mr. Keough may be heard at the Thirty-third Street Baptist Church, where he has charge of the music, while Mrs. Killin-Keough sings at Dr. Parkhurst's, on Madison square.

George Sweet at Carnegie Hall.

George Sweet, who recently returned from Europe, has taken a studio at Carnegie Hall, No. 701. The baritone will be found there Monday and Thursday afternoons. Many of Mr. Sweet's pupils here and in other cities will be glad to hear of his return and location in the musical zone of Greater New York.

Opera Boxes Given Away.

At the Hotel St. Regis on Tuesday afternoon a bridge tournament was held for the benefit of Auxiliary 17, of Stony Wold Sanatorium. Among the prizes were a Metropolitan opera box, a Manhattan opera box and a box for the Hudson Theater.

CINCINNATI MAY FESTIVAL.

The eighteenth May Music Festival in Cincinnati will take place May 5, 6, 7, 8 and 9. Frank Van der Stucken and Frederick Stock are to be the musical directors. The programs for the six concerts follow:

FIRST CONCERT, TUESDAY EVENING, MAY 5.

The Seasons, an Oratorio.....Haydn
Madame Galski, Daniel Beddoe, Dalton Baker, Chorus and Orchestra.

SECOND CONCERT, WEDNESDAY EVENING, MAY 6.

St. Matthew Passion.....Bach
Mrs. Rider-Kelsey, Mme. Schumann-Heink, Daniel Beddoe, Dalton Baker, Tom Daniels, Mrs. Chapman-Gould, Janet Spencer, Edward Johnson, Herbert Witherspoon, Hans Seitz, Festival Chorus, Additional Chorus, Choir of Boys, Orchestra, Organ.
Intermission of two hours between the first and second parts. The first part will begin at 5 o'clock and end at 6.30. The second part will begin at 8.30.

THIRD CONCERT, THURSDAY AFTERNOON, MAY 7.

Overture, Leonore, No. 3.....Beethoven
Aria, In Quali Eccessi, Don Giovanni.....Mozart
Madame Galski.

Symphony No. 3, in F, op. 90.....Brahms
Tone Poem, Don Juan.....Strauss
Dance of the Seven Veils, Salome.....Strauss
Tristan and Isolde.....Wagner

FOURTH CONCERT, FRIDAY EVENING, MAY 8.

The Children's Crusade.....Pierne
Mrs. Rider-Kelsey, Mrs. Chapman-Gould, Daniel Beddoe, Mrs. Werner-West, Herbert Witherspoon, Festival Chorus, Chorus of 500 Children from the Public Schools, Orchestra, Organ.

FIFTH CONCERT, SATURDAY AFTERNOON, MAY 9.

Concert Overture, Cockaigne.....Elgar
Aria, My Heart at Thy Dear Voice, Samson and Delilah, Saint-Saëns

Madame Schumann-Heink.
Waldweben, Siegfried.....Wagner
Orchestra.

Brangäne's Warning, Tristan and Isolde.....Wagner
Madame Schumann-Heink.

Siegfried's Rhine Journey, Die Götterdämmerung.....Wagner
Songs.....Schubert

The Young Nun (orchestration by Liszt).
Death and the Maiden (orchestration by Mottl).
The Earl-King (orchestration by Berlioz).
Madame Schumann-Heink.

Symphony No. 7, op. 92.....Beethoven

SIXTH CONCERT, SATURDAY EVENING, MAY 9.

Vorspiel, Die Meistersinger.....Wagner
The Blessed Damozel.....Debussy
Corinne Rider-Kelsey, Janet Spencer, Chorus of Women, Orchestra.
Aria, Abscheulicher, Fidelio.....Beethoven
Madame Galski.

Psalm XIII.....Liszt

Edward Johnson, Chorus, Orchestra, Organ.
Overture, Liebesfrühling.....G. Schumann
Dich, Theure Halle, Tannhäuser.....Wagner
Madame Galski.

Olaf Trygvasson.....Grieg
Mrs. Rider-Kelsey, Daniel Beddoe, Janet Spencer, Dalton Baker, Chorus, Orchestra.

American Institute Concert and Schedule.

Through the courtesy of Edward J. de Coppet, the Flonzaley String Quartet gave a third recital this season at the American Institute of Applied Music, 212 West Fifty-ninth street, Friday evening, March 20.

The program consisted of Quartet in E flat minor, op. 30, No. 3, Tchaikowsky (to the memory of F. Laub), and quartet in A major, op. 33, No. 6, by Boccherini. Both works were played with all the beauty and purity of tone, rhythmic freedom and charm and brilliancy of style for which this organization is so well known. The parlors were filled with a large and appreciative audience.

The schedule for April classes, lectures and recitals follows:

Wednesday, April 1, 8, 15, 22, 2.30 P. M.—Mr. Lanham's Normal Class.

Wednesday, April 1, 15, 3 P. M.—Mr. Ambrose's History Class.

Wednesday, April 1, 4 P. M.—Mr. Gow's Lecture, "Culmination of the Classical Ideal." (Sonata allegro—First Movement Form.)

Thursday, April 2, 9, 16, 23, 30, 11 A. M.—Theory Class Adults.

Saturday, April 4, 11, 18, 25, 9.30 A. M.—Elementary Theory Class.

Wednesday, April 8, 4 P. M.—Mr. Gow's lecture, "Romanticism in the Larger Forms." (The Fantaisie, Symphonic Poem, etc.)

Wednesday, April 15, 4 P. M.—Mr. Gow's lecture, "Romanticism in Smaller Forms." (The Nocturne, Song Without Words, Character, Piece, etc.)

Friday, April 24, 4 P. M.—Organ Recital, Harry Rowe Shelley.

To be announced later: Concert by the Flonzaley String Quartet.

Emperors Cry for Bonci.

At the request of the Emperor Francis Joseph of Austria, Alessandro Bonci has been engaged to sing four times in Vienna in May. These performances will be given at the Imperial Opera House in honor of the Emperor's jubilee. The operas to be sung are "La Bohème," "Don Giovanni," "Rigoletto," and "La Favorita."—Times.

Saar Chosen One of Three Judges.

Louis Victor Saar has been chosen one of the three American judges for the international competition for a German-American national song, to be sung at the next Deutscher Tag in Chicago.

CORRESPONDENCE



Portland, Ore.

PORTLAND, Ore., March 16, 1908.

Under the direction of Charles Durke, the Portland Symphony Orchestra has been reorganized. It now constitutes forty-five of the city's best musicians and has the financial support of the most influential citizens. Three concerts will be given by it before the present season closes, the first one on March 27, with Beatrice Barlow Durke, pianist, soloist. A number of the subscribers are devoting a portion of the seats at their disposal to the benefit of students.

Word comes from Vienna that Francis Richter, the talented young blind musician of Portland, who went abroad about a year ago, has been accepted as a personal pupil of Leschetizky. Gabrieltz was present at his first lesson and was highly pleased with the work of the young student. Mr. Richter is also mastering the method of note reading for the blind.

At Mrs. Walter Reed's last matinee musicale the following of her students were soloists: Beulah Cadwell, Virginia Spencer-Hutchinson, Katharine Ramsdell, Petronella Connolly, Zeta Hollister, Madeline Stone, Catharine Covach, Mrs. J. S. Monte, Lillian Rourke, Mrs. C. W. Sherman.

The Tuesday Afternoon Club also gave a number of choruses. Miss Steers and Miss Coman announce the New York Symphony Orchestra for three concerts during Rose Carnival Week in June.

The third musicale lecture by Emil Enna was held at the home of Dr. and Mrs. O. B. Estes, at Astoria, Thursday of last week. The program was devoted to compositions by MacDowell and included: "To a Wild Rose," the third sonata, "Fantastic Dance," "Czardas," and piano concerto in D minor. At the close of the program Mr. Enna, in response to numerous requests, played two of his own compositions.

A. Musgrove Roberts, baritone, who has recently established himself in Portland, is giving a series of informal recitals.

Under the direction of W. H. Boyer, the chorus for the music festival to be given in April is doing excellent work. The soloists which are to come with the Chicago Symphony Orchestra for the occasion are Genevieve Clark Wilson, soprano; Rose Lutiger Gannon, contralto; John Miller, tenor, and Arthur Middleton, bass.

EDITH L. NILES.

Salt Lake City.

SALT LAKE CITY, March 17, 1908.

The Norwegian Singing Club, under the direction of Mr. Pederson, is preparing for a concert during the spring.

Harold Bauer's recital given here recently was one of the events that musicians enjoyed and continued to talk about.

Sybella Clayton will give a piano recital at the Salt Lake City Theater about the middle of April, under the management of Fred C. Graham.

Monday, Tuesday and Thursday of last week many residents of this city, as well as visitors here, enjoyed the organ recitals given by J. J. McClellan.

The Ladies' Chorus, of the Ladies' Literary Club, sang very well at the last session under the direction of Mrs. Wetzel.

Martha Royle King will present a number of her pupils at a vocal concert in the First Congregational Church, April 12.

Alice Wolfgang, contralto, recently distinguished herself at concerts here and elsewhere.

Three classes from the district schools gave demonstrations at the Ladies' Literary Club, February 28, under the direction of W. A. Wetzel, supervisor of music in the public schools of Salt Lake City. First grade pupils were heard in an exhibition of ear training, scale exercises, and also in singing a number of songs. Pupils of the

fourth grade gave examples in sight reading, while those from the sixth grade gave more difficult exhibitions in sight reading.

E. P. Kimball, organist of the First Methodist Church, has given a number of successful recitals this season. His program last Sunday was especially interesting.

Hugh W. Douglass has resigned his position as choirmaster at the First Methodist Church.

Saturday evening of this week the Orpheus Club will sing Irish songs at the concert at the Salt Lake City Theater. "Killarney," "Minstrel Boy" and "Kathleen Mavourneen" are on the program.

F. C. G.

Syracuse.

310 NIXON STREET, SYRACUSE, N. Y., March 19, 1908.

The second concert by the Syracuse Symphony Orchestra, under the direction of Conrad L. Becker, will be given at the Wieting next Monday evening. The Music Festival chorus will sing several numbers at this concert under the direction of Tom Ward. J. Barnes Wells, of New York City, will be the tenor soloist. Mr. Wells is a former Syracusean and for several years was a pupil of Richard Grant Calthrop.

Mr. Calthrop recently received a letter and a number of excellent notices from Italian papers from Martha Paula Witkowska, a contralto who received much of her American training from him. She is now filling engagements in Florence, Rome and Milan. Miss Witkowska writes in most grateful terms to her former teacher.

The Morning Musicals are continuing to give admirable recitals at their regular fortnightly meetings. A prominent club woman, well versed in the affairs of American musical clubs, recently said that she knew of no women's club in this country which afforded its members better opportunities to hear good music, well interpreted.

Adolf Frey and Ernest Mahr assisted Mlle. Harden-Hickey at her initial appearance here recently. Mlle. Hickey pleased greatly by her voice and versatile ability. Both Professor Mahr and Professor Frey were heard to fine advantage, giving to their audience the result of unusually well equipped musical personalities. They are both musicians of high artistic worth.

A concert by the New York Symphony Orchestra, with Madame Nordica as soloist, is announced for the near future.

The music students of the Fine Arts College of the University have been heard in a number of high class recitals during the past few months. The make up of the programs and the manner in which they have been presented bespeaks the high standard which this department has attained under the direction of Dean George A. Parker and his faculty of twenty teachers.

FREDERICK V. BRUNS.

Des Moines.

DES MOINES, Ia., March 20, 1908.

Edward Johnson and Herbert Witherspoon are two of the singers engaged for the Apollo Club music festival, to be held in Des Moines in May. Frederick Stock, of the Theodore Thomas Orchestra, Chicago, will be the conductor.

The Highland Park College Orchestra, under the direction of Eugene Hahnel, is giving a series of interesting concerts.

Gertrude Elizabeth MacKeller, formerly of New York City, has accepted the position of organist at Plymouth Congregational Church, to succeed Mrs. J. C. Bennett, now in charge of the music at the First Methodist Church.

Thursday of last week, Heinrich Pfister, of the Midwestern Conservatory of Music, gave a piano recital in the Auditorium of the Y. M. C. A.

Sidney Silber, director of the piano department of the Des Moines Musical College, will give a recital Tuesday evening at the First Baptist Church. Mr. Silber delivered an interesting series of musical lectures this winter, beginning with the crude musical ideas of the pre-historic nations and ending with Wagner and music in modern France, Italy, Germany, England and other nations.

Fredrika Gerhardt, contralto, a pupil of Carlton Hackett, of Chicago, was heard in a sacred recital at Plymouth Church last Sunday. Musical clubs and leaders in society are working to make Madame Sembrich's recital a social affair.

MATT HEARTENY.

Minneapolis.

MINNEAPOLIS, March 18, 1908.

Minneapolis is unquestionably musical, for no greater proof could be offered than the three audiences of 2,500 each which have filled the Auditorium within four days, at the close of the season, when the public is supposed to be satiated after an unusually busy winter.

Schumann-Heink in recital drew a capacity audience on Thursday, March 12. Friday, Beethoven's Ninth Symphony by the Sym-

phony Orchestra, drew another, and on Sunday hundreds were turned away from the last symphony "Pop." Schumann-Heink was in excellent voice and spirits, and gave a program covering a wide range as only such a great artist can—in a manner hard to particularize and mention any special features. Groups of Schubert, Lowe and Mendelssohn; German, Hungarian and English songs and the prison aria from "Le Profete" showed her versatility to great advantage. The Hungarian songs, on account of their novelty and the irresistible verve of interpretation, caused the greatest applause, perhaps, but the entire program was given gloriously, and with equal power from beginning to end.

At the final concert of the season, the Symphony Orchestra and Philharmonic Club presented a Beethoven program, closing with the Ninth Symphony, splendidly performed by orchestra, chorus and the following soloists: Eva Kileski, soprano; Christine Miller, contralto; Reed Miller, tenor, and Arthur Middleton, bass. The program opened with the "Egmont" overture, the other numbers being the vocal terzett, rondino for wind band, the overture, allegretto, adagio and finale from the "Prometheus" suite. The performance was irreproachable from beginning to end, and at the close of the concert Emil Oberholfer was recalled before the curtain while the house rang with bravos and cheers for the popular conductor.

At the Sunday popular concert another packed house bubbled over with enthusiasm, and a similar ovation was given Mr. Oberholfer as he stood alone on the darkened stage after all his musicians had left him during the finale of Haydn's "Farewell" symphony. Alfred Speil played Vieuxtemps' violin concerto in A minor with excellent technique and style. Frances Vincent, the popular local soprano, sang Chaminade's "Summer," Clayton Johns' "Where Blooms the Rose" and Oberholfer's "Slumber Song." The balance of the program was composed of favorites with the Sunday audience, "William Tell" and "Tannhauser" overtures, the "Peer Gynt" suite, Handel's "Largo" and Meyerbeer's "Coronation March." At the Sunday concert, March 8, Clara Williams was the soloist, the program including Mendelssohn's "Wedding March," the overture to "Zampa," two dances from "Femmina," the Arragnaise from Massenet's "Le Cid" and "Ride of the Valkyries."

The Minneapolis String Quartet, Messrs. Hoevel, Shyrock, Hals and Fischer, have started on a spring tour of several weeks, covering cities in Wisconsin, Michigan, Illinois, Missouri, Kansas, Nebraska and South Dakota. The excellent ensemble attained by several seasons' association has made this organization a favorite throughout the Northwest.

The Amphion Club, a male chorus of forty voices, under the direction of Osman B. Bass, gave a concert March 10, with the assistance of William McPhail, violinist, and Elizabeth Brown-Hawkins, soprano.

Gertrude Dobyns, pianist; Franz Dicks, violinist, and Grace Hickox, reader, members of the faculty of the Northwestern Conservatory of Music, gave an interesting recital March 16. Cesar Franck's violin and piano sonata and the Rie's suite, No. 3, were the principal numbers. March 9 the faculty of the Minneapolis School of Music gave a MacDowell memorial recital. Gustavus Johnson played the "Sonata Tragica." Gertrude Reeves appeared in a piano group, Alfred Speil in violin selections, Ednah Hall, Ethel Warner, Maud Meyer, Tenie Murphy, and Clifford Wilkins in

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songs. Several interesting pupils' recitals have been given under the auspices of this school during the past few weeks.

Sullivan's "Prodigal Son" was performed by the choir of Bethlehem Lutheran Church, under the direction of John Sether. The soloists were Jennie Anderson, Mrs. Dwight Morron, J. Austin Williams, and Harry Phillips.

Gordon Graham and his excellent boy choir at St. Mark's are giving a series of Lenten cantatas, including Gounod's "Messe Solennelle," Mendelssohn's "Hear My Prayer," Maunders' "Olivet to Calvary," Dubois' "Seven Last Words," and Stainer's "Crucifixion."

The choir of the First Congregational Church gave Henry Leslie's oratorio "Immanuel" at a recent musical service. The quartet consists of Mrs. D. M. Weishoon, soprano; Mrs. Dwight Morron, contralto; W. Herbert Dale, tenor; George Greaves, bass. Clarence A. Marshall is organist and director.

New Orleans.

NEW ORLEANS, March 18, 1908.

De Pachmann played here to a good audience. The great "eccentric" won a complete success. Ferdinand Dunkley undertook the local management.

The third concert of the Philharmonic Society was held March 14 at the Athenaeum, with the incomparable Fannie Bloomfield-Zeisler as the offering. Although the great pianist was heard twice in the space of a year, the ovation she received would seem to warrant her making this an annual stopping point. Seldom, if ever, since Paderewski's first visit here, has there been such a demonstration at a piano recital as that accorded Zeisler. After the "Ride of the Valkyries" the audience rose in a body to cheer the artist. While here Madame Zeisler was the honoree at many social functions.

Ida Rieman Kaiser, the sweet voiced contralto, was hostess at a musicale some days since. Prominent among the participants was Mark Kaiser, the distinguished violinist.

Marcella Sembrich, assisted by Ellison van House and Michael de Zadora, recently gave a concert at the French Opera House.

Jane Foedor-Camoin's last musicale was a delightful affair. Among the singers were Violet Hart, the charming chanteuse légère, and Victor Despommer.

"Le Cercle Harmonique," a new music club, has just been organized, with Ruth Harrison as president.

The Planets, European artists, were heard at l'Union Française.

Etta Madier de Montjau's recital March 28 will be one of the important musical events of the season.

Mamie Moloney, the gifted accompanist, has been prominent at all the local musicales. Miss Moloney is always in demand.

Paul Berge's recital had to be postponed for a fortnight.

Adelina Padovani, the prima donna of the Milano Opera Company, leaves today for St. Louis. After a short stay there, she will go to New York to take the steamer for Italy.

HARRY B. LOEB.

Seattle.

SEATTLE, Wash., March 18, 1908.

Pupils of Clara Lewys and Franz Boyd Wells gave a recital in Johnston's Hall. Those participating were Mrs. Plummer and the Misses Cadwell, Evans, Pierce, Bernard, Baylor, Bronson, Taylor, Winlos and Mrs. Kienstra.

The February concert of the Schubert Club was given in Columbia Hall. Numbers by the Schubert Piano Quartet, Paula Schmitz and Bertha L. Honore made up the program.

J. Edmonde Butler's monthly recital at the Trinity Parish Church was given by the church quartet, comprising the following singers: Lela Martin, Mrs. Whittlesey, John Milligan and J. B. Richards.

During the past month an effort was made to organize a Northwest Music Teachers' Association. Lucy Cole, supervisor of music in the Seattle schools, was chosen chairman, and with a committee will send out invitations to nearby States to affiliate with the State of Washington. A grand convention is planned for the 1909 Exposition (Alaska-Yukon-Pacific).

The Seattle Symphony Orchestra, Michael Kegrize, conductor, gives weekly popular concerts on Sunday afternoons, besides the regular symphony series previously announced.

Gerard Tonnig gave a musical evening at the Unitarian Church and was assisted by the choir, Frank R. Atkins and Gladys Wells.

The February concert of the Ladies' Musical Club was given by Lucille Bradley, of Tacoma, pianist; B. F. Leventhal, violin; E. Evstafeff Rose, pianist.

The pupils' recital of the Columbia College of Music was given in the hall, February 21, by Maud White, Beth Dudgeon, Charles Chreka, Marie Bishop, Helen Low, Mina Smith, Hazel Livermore, Evalyn Harris, Hazel Smith.

The Columbia College faculty united in a recital February 28. Those who participated were Louis Diamond, pianist; Grace Harris, soprano; Moritz Rosen, violinist; Mary L. Scott and Karl Schwerbeger, vocalists.

Dr. Chace, organist of the Presbyterian Church, gave a recital February 23, assisted by Alvin Gillett, baritone.

DAVID SCHRETZ CRAIG.

Fort Collins.

FORT COLLINS, Col., March 20, 1908.

For the first time in its history, the Denver Symphony Orchestra, conducted by Raffaele Cavallo, made its first appearance outside of Denver, and Fort Collins was the favored city for the concert. There was a friendly audience to hear the program, which included Schubert's symphony in B minor (unfinished); the "Peer Gynt" suite, by Grieg; Meyer-Helmund's "Serenade Roccoco" (for string orchestra and bells); and the overture to "William Tell" (Rossini). Bessie Fox Davis sang "O Don Fatale," from "Don Carlos" (Verdi), and as an encore the singer added a song still in manuscript, a lullaby, by Lola Carrier Warrell, of Denver.

The Conservatory of Music of the State Agricultural College gave capital performances of "The Chimes of Normandy," March 3, 4 and

5. The cast follows: Serpolette, Nellie E. Mariatt; Germaine, C. Annabel Gray; Gertrude, Edna Gior; Jeanne, Lena Ayres; Manette, Bess Jenkins; Suzanne, Laura Crosby; Henri, Bryce Talbott; Jean, Matthew Auld; Gaspard, Alexander Emalie; the Bailli, Harry L. Browne; Notary, Frank Sparling; a small suitor, Master Roy Blackmer. Alexander Emslie was the director and Mrs. Emalie the accompanist.

C. M. N.

Birmingham.

BIRMINGHAM, Ala., March 18, 1908.

Kubelik delighted a large audience at the Jefferson Theater on the night of February 17. All the local critics and musicians united in the expression of extravagant praise for this wonderful violinist.

Another recital of equal interest was the appearance of Fannie Bloomfield-Zeisler at the Jefferson Theater, February 28, under the auspices of the Jesse French Piano Company. Her program included the thirty-two variations by Beethoven; the Chopin sonata, op. 35; two MacDowell numbers; Hutcheson's transcription of "The Ride of the Valkyries," and other favorite works from the extended repertory of the pianist.

The concerts by the faculty of the Birmingham Conservatory of Music at Cable Hall continue to draw most appreciative audiences. Gonzales Byrne, soprano, and Mrs. Morris Newfield, contralto, assisted at recent concerts.

The Music Study Club gave its second musicale at the home of Mrs. J. T. Coulbourne. The last concert in the series will take place in May.

A new musical organization of women, called the Madrigal Club, has been formed in Birmingham.

The first song service under the direction of Adolf Dahm-Petersen was given at the First Methodist Church, February 17.

Friends of Adair Hickmann, tenor, now in Chicago, have received programs of his recitals in that city.

L.

At the eleventh Prague Philharmonic concert, Reger's "Hiller" variations had an enormous success. The twelfth concert was devoted to a cycle of Dvorak's symphonic poems; the thirteenth concert consisted, among other works, of Bruckner's fourth symphony and a Mussorgsky symphonic poem orchestrated by Rimsky-Korsakoff; the fourteenth concert was a Beethoven program; the fifteenth concert offered Beethoven's "Eroica" and a repetition, by general request, of Reger's "Hiller" variations; the sixteenth concert had works by D'Indy, Meyerbeer, Debussy and Beethoven's fourth symphony. All the concerts were conducted by Dr. W. Zemánek.



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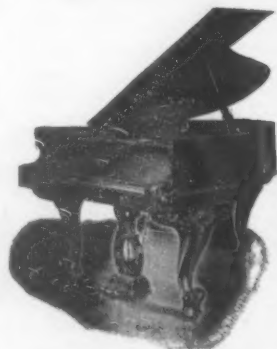
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